THE NEW YORK DRAMATIC MIRROR

VOL. LXII., NO. 1597. NEW YORK, SATURDAY, JULY 31, 1909. PRICE, TEN CENTS.

ADELINE GENEE.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

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LYMAN O. FISKE, Secretary and Treasurer

121 West Forty-Second Street, New York
Chicago Office, 60 Grand Opera House Building
Otis L. Colburn, *Representative*

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The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Dramirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $35; Half-Page, $65; Page, $125.

Professional cards, 15 cents an agate line, single insertion. Professional Directory Cards (monthly 5's or 10's), 50 cents a line.

Preferred positions and black electrotypes subject to extra charge.

Last form closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, $5.12 per annum. All other foreign countries $6.60, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Amusements Exchange, Carlton St., Regent St., and Dave's Agency, 17 Green St., Leicester Sq., W. C. In Paris at Brentano's, 37 Avenue de l'Opera. The trade supplied by all News Companies.

Entered at the Post Office at New York as Second-Class Matter

Published every Tuesday in New York.

NEW YORK . . . . . JULY 31, 1909

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

THAT managers are preparing for one of the most lively and varied seasons in the history of the American theatre is apparent from the notes of purpose carried by THE MIRROR nowadays.

THE newspaper heading, "A Theatre Ticket Speculator Robbed," which enlivened the news last week, preceded matter of special interest to many theatre patrons. Usually it is the other way about.

A NEW YORK newspaper the other day had a more or less sensational article to the effect that 9,000 stage folks were looking for work and that "ninety per cent. of all the actors in the United States" were tramping Broadway. Really, this is the intermediate period between theatrical seasons, and naturally many actors are looking for engagements. But if ninety per cent. of the profession were in fact "tramping Broadway" there would be no room on that thoroughfare for general traffic.

THEY have different notions in Paris, where the author of a *revue* has sued ADOLPHE BRISSON, of the *Temps*, for damages of $10,000 for an adverse criticism. The gravamen of the author's complaint is "damage to commercial interests." If authors or managers in New York or other American cities should prosecute suits against dramatic critics on like grounds the machinery of the law would require many additional wheels, greater motive power and enlarged buildings.

OSCAR HAMMERSTEIN'S proposed discipline of opera singers may be a good thing for New York, if successful, but how about the rest of the universe? This impresario declares that while he pays top prices for the services of artists, they shall not be permitted to wear their voices in European and South American engagements so that they will lack power and freshness here. This is a considerable undertaking—a practical monopoly of vocal assets—and to be successful must involve a sum total that would make the Panama Canal outlay or the municipal expenses of New York look like petty cash.

ANOTHER LOGICAL REASONER.

THOSE who follow attacks upon the theatre made by clergymen and praise of the stage as a human and educational element in life that also comes from the pulpit must have noted one very important distinction.

As a rule the preachers who assail the theatre are of the mediocre sort, small-minded persons—with whom the church to-day is generously afflicted—whose chief hope of success rests in their adherence to dogma and rules of life that are fast becoming obsolete, while those who are large enough and broad enough to recognize the trend of modern living and the place the theatre holds in civilization are invariably friends of the stage and advocates of its better purpose.

It is worth while for a moment to consider some of the declarations of a clergyman of the latter and better class about the theatre, made the other day in Philadelphia, where, during the past year or two, revivalists whose heaviest guns were directed against the stage have held forth abusively.

This clergyman is the Rev. G. C. RICHMOND, rector of St. John's Episcopal Church, and his words are not like those of so many of the cloth who damn the theatre, for he knows whereof he speaks. Commenting upon the stock subjects of so many clergymen, the Sunday newspaper, the taking of rational pleasures on the Sabbath, etc., in a spirit of modern toleration, this clergyman reached the theatre, one of the most often discussed topics from the pulpit:

The church has taken in the past a sad position in regard to the influence of the theatre. Some of the finest men I ever met have been actors. There is a rare and infectious loyalty and good fellowship existing among actors which it delights one to see. An actor as a rule has an affectionate and sympathetic nature which overlooks the evils of one's life and hopes and trusts for the best. This was the great characteristic of St. BARNABAS, whose belief in humanity overweighed all else, even past failure and neglect. PHILLIPS BROOKS, too, won men to the church by just this great human sympathy.

But some churches have always opposed the theatre. I am glad the Catholic and Episcopal churches believe in and uphold the theatre. I refer, of course, to the theatre at its best. To-day we ministers are learning how to preach by going to see good actors present the drama.

As a New England boy, I never saw a play, except Uncle Tom's Cabin, till I entered Yale. What a new range of life was open to me when I saw my first real play in a real theatre! I have always felt like preaching after seeing a good actor declaim. The fervent, strong and clear utterance of the actor sets us clergy a splendid example in the realm of elocution. Our theological seminaries might well have actors to train our clergy in clear and distinct enunciation. The preaching in some of our pulpits is terribly shabby and ill-performed. We need more of the dramatic element in our preaching.

Then, too, the inspiration a clergyman derives from theatregoing helps him in the fine art of spiritual interpretation. The theatre stands for everyday life, some of it mighty poor, but real just the same. It also stands for the great sublime and eternal realities of human nature, life at its best, life at its most vital expansion and life as it seeks to lift itself upward even with the weight of a cross. Men love the theatre, for men love life. Men pay for the support of the theatre, for here entertainment and pleasure are given. Here boys and girls are kept off the streets. Here in some theatres good morals are inculcated and reverence for religion enhanced.

In many of our parishes we are organizing dramatic clubs. Some of our bishops rather dislike the idea, for fear the greater realities may be slighted. But leaders like the late Bishop POTTER are glad to see such innovations creeping into our church life. It all tends to unite the church with the real life of men. It also tends to open up the capacities and sympathies of our youth, urging them to give clear and strong expression to their human emotions, and under proper direction creates a good social atmosphere of intellectual freedom and real spiritual enjoyment.

Clergymen of the other sort may not know it, but there is more in such ideas as the foregoing than that which directly relates to the theatre. Here is a logical prescription for the conduct of the church of to-day. The church should be in touch with actual life if it would dilate spiritual impulse, and the theatre in its better estate can be an aid to ethical as well as to any humanizing work.

DISCUSSING in the London *Referee* the knighting of stage persons, the fecund CARADOS thinks every one who wishes a title should have one—if he or she can pay for it. "And I don't see why a chorus girl, if she can afford it," he says, "should not become a duchess in her own right." Yet some of them do win high titles, with no thanks to the King.

PERSONAL

DAVIES.—For the first season in twelve years Phœbe Davies will be missing from the cast of 'Way Down East when that play opens its next season. Miss Davies has secured a play by W. J. Hurlburt, and will be seen in this next season, opening on the road and coming in to a Broadway theatre after a brief preliminary tour. Phœbe Davies was born in Cardigan, Wales, in 1869, but came to this country when a child. She first became prominent as leading woman of the stock company at the Baldwin Theatre, San Francisco, where David Belasco was then stage manager. She was the original Anna Moore in 'Way Down East, which was first produced at Newport, R. I., on September 3, 1897, and has continued in that role almost continuously, being absent from the cast for two short spaces of time, during one of which she appeared in the production of The New South in 1893, and the other when she was seen in Humanity in 1895. 'Way Down East had its 4000th performance on January 30, 1907, thus establishing a record among modern plays, which is exceeded by but a few, while as a money maker it has probably been surpassed only by Rip Van Winkle, The Old Homestead and Uncle Tom's Cabin. In the domestic circle this actress is Mrs. Joseph R. Grismer.

TEMPEST.—Marie Tempest will appear in this country next Winter under Charles Frohman's management in Penelope, a play which has had a success in London. She will arrive here with Mr. Frohman's London company in December, and make a five months' tour. Miss Tempest's first years on the stage were spent in comic opera, her first appearance being in London in Boccaccio. After some time in London she came to America, where she remained four years and sang in Carmen, Mignon, Manon, The Fencing Master, The Pirates of Penzance, etc., and appeared at Daly's in The Artist's Model, The Geisha, The Greek Slave, and San Toy. Returning to England she left the management of George Edwardes, and in 1900 was seen as Nell Gwyn in English Nell. Miss Tempest was first seen here in a legitimate comedy role when she offered The Marriage of Kitty.

ALEXANDER.—In the course of a curtain speech made at the conclusion of the final performance of the season at the St. James Theatre, London, July 9, George Alexander made two interesting announcements. The first was his statement that the St. James would open its next season on Sept. 2 with a new play by Sir Arthur Wing Pinero, entitled "Mid-Channel, and the second his promising intention to revive Henry the Eighth, with himself as Cardinal Wolsey and Ellen Terry as Queen Katherine. The latter was one of the roles in which Miss Terry won unstinted praise at the Lyceum during the late Sir Henry Irving's tenancy of that theatre. Mid-Channel will add another to the list of Pinero plays which Mr. Alexander has first shown to Londoners. The earlier ones were The Second Mrs. Tanqueray, The Princess and the Butterfly, and His House in Order, in which America saw John Drew and Margaret Illington two or three seasons ago.

MODJESKA.

Serene, high-minded, generous and fine,
Her inner life was like the month of May;
Her nature was like aromatic wine,
That sweetens hour by hour and day by day.

In the clear mirror of her spotless mind
The face of trouble changed to that of peace,
And the grossest in her presence grew refined—
O foolish Life, her spirit to release!

JOHN ERNEST WARREN.

The Usher

The Usher some time ago criticised the methods employed by a religious body of Toronto in order to attract attention. The methods criticised were not religious methods, but smacked rather of the circus.

A writer in the Toronto *Sunday World* has seen fit to criticise THE MIRROR in the premises, claiming that the body criticised by The Usher was not a church, but a "mission," and adding:

The writer once heard Charles Spurgeon, one of the "great men that are so few," say that he "would stand on his head and blow a tin whistle till he was red in the face if it would attract men to hear the gospel." How does that accord with our dramatic editor's opinion of "the legitimate field of religion"? A subject, we fear, that he knows nothing about. What right has a dramatic editor to step aside "from his legitimate field" and criticise preachers who "resort to the most sensational devices to draw merely curious throngs"? Who made him a judge of the preachers—"Great"—"Mediocre"—"Sensational"?

That a preacher of any sort should be above criticism is unquestionably desirable; but in view of the fact that the theatre and its profession are continually criticised by preachers of small calibre, it is quite pertinent on the part of THE MIRROR to call attention to pulpit vagaries which bear no relation whatever to religion, as it long has done and probably will continue to do.

♦

As to the alleged statement of Spurgeon, it may or it may not have been characteristic of that great pulpit orator, who needed no tin whistle to engage attention. Possibly Spurgeon recognized the fact—which was true in his later days, as it is to-day—that the pulpit was largely recruited from the mediocre who entered and enter it much as they would enter a counting-house or any other vocation not essentially religious, and who in so many cases are forced to resort to methods akin to that of the tin whistle or sink wholly out of view. And this is not meant as a reflection upon religion or upon those worthy to promote it, of whom happily there are a number left.

Religion suffers from many human excrescences, yet those who make possible sensational features of religious meetings do not seem to realize the illegitimacy of their permission. At Portage, Wis., the other day, pink handbills were scattered about advertising a "special meeting" at the local rink, presided over by a Portage citizen, presumably prominent in some local church, and rendered hymnic by "a great chorus," the chief feature of the event being one "Bob" Dunlap, set forth as "the converted bartender, actor, 'con' man and all 'round sport." The subject of this delectable person was, "From a Booze Fighter to a Devil Driver."

This person may have been a bartender, a "con" man and an "all 'round sport," but it is safe to say that he never was an actor. Yet religious persons—or persons who imagine they are religious—further such nauseating exhibitions and assist in belittling an honorable and artistic profession by encouraging these alleged brands plucked from the burning and indorsing their peculiarly vulgar exhibitions.

There are many things masquerading under the cover of religion that deserve censure, just as there are many things that trade upon the possibilities of the theatre that deserve condemnation.

♦

From a source from which one hears far too little nowadays, from the author of the librettos of old Evangeline, The Merry Monarch, The Lion Tamer, Wang, Dr. Syntax, Aladdin, Jr., and numerous other merry musical comedies of delightful memory—in fact, from J. Cheever Goodwin there comes the following message concerning the MIRROR'S interview of a fortnight ago with Madame Marie Bonfanti:

In the very interesting article anent "the Peerless Bonfanti" in your issue of the 17th inst. the writer makes an error possibly deserving correction. In speaking of the late Henry E. Abbey's management of Booth's Theatre he states that my dear friend George H. Tyler was the business-manager and myself the treasurer of the theatre. Instead we held those positions with the mammoth Humpty Dumpty and Spanish Students company, which organization (under the management of Abbey and Hickey) played the engagement mentioned. What a host of recollections, gay and sad, your article has revived in the mind of

Yours very truly,

J. CHEEVER GOODWIN.

After the receipt of Mr. Goodwin's correction, the original authority for the statement, Colonel T. Allston Brown's admirable "History of the New York Stage," was sought, and there, under the record of Booth's Theatre for 1880, the following appeared:

He (Henry E. Abbey) opened it (Booth's Theatre) Feb. 4 with Humpty Dumpty. The officials of the house were: Abbey and Hickey, proprietors; George H. Tyler, business-manager; J. S. Maffitt, stage director; John L. Vincent, stage-manager; Henry Wannemacher, musical director; J. Cheever Goodwin, treasurer.

Mr. Goodwin knows best, so THE MIRROR stands corrected, but, oh, Colonel Brown, Colonel Brown! Any warmth, aside from the humid thermometer nowadays, which Mr. Goodwin's correction may have aroused it is easy to forgive when one remembers the fun for which he is responsible. Another Wang, for instance, from Mr. Goodwin, would make one forget all the musical "comedy" drivel of the last half-dozen seasons. Some of it has been enough to make even Evangeline's Lone Fisherman, he who never spoke a word, burst forth into invective.

♦

An image of Shakespeare carved in mulberry wood was sold at Sotheby's, London, the other day for $2,205. The statuette stands fifteen inches high.

This effigy in mulberry wood was formerly known, it is said, but it had disappeared and was presumed to be lost. Originally the property of Shakespeare's sister, Joan, it is said to possess an unbroken record down to the present day. It is held to be corroborative of the likeness of the bust by Gerard Johnson in Stratford Church.

For many years an eccentric old woman, a recluse, who recently died, had secreted the statuette in a cupboard. She had a house in the country, said to be literally filled with curios of value and desirable paintings. The statuette was at one time sold by order of the executors of "the late Thomas Hornby, Esq., of King's Thorpe," a grandson of Widow Hornby, into whose possession it came at her death. Originally it was the property of the Hart family, descendants of Shakespeare's sister, Joan, and so remained until 1793. The then owner, Thomas Hart, fifth in direct line from Shakespeare's sister, directed his relative, Thomas Hornby, to take this and other family relics belonging to the poet, rent the house at Stratford where he was born, and exhibit them. He lived there until his death in 1820, when, owing to increase of rent, his widow left and took a house almost opposite, where the statuette and other relics continued to be shown. At her decease the statuette was purchased by the family of the late owner, by whom it was kept close, and thus it had passed out of minds and records as something of historical and sentimental value that had been lost.

♦

Elizabeth Park, at Hartford, Conn., which, by the way, was donated to that city by a brother of Anson Pond, has been a favorite retreat for the local stock players seeking a quiet breathing place.

One day recently two boys rushed out of the park and breathlessly explained to a policeman at the entrance that a raving maniac was roaming about in the thickly wooded part.

The officer made a hasty investigation and on approaching the vicinity indicated heard strange mutterings, which, on closer survey, proved to be of no serious nature. The juvenile man of the stock company was rehearsing his next week's part aloud.

TO BAN OBJECTIONABLE POSTERS.

Every business house in Cincinnati which has in the past allowed the placing of theatre cards and lithographs in its windows or in any part of the establishment will receive, within a few days, a joint request from the Hamilton County Federation of Catholic Societies and the Hamilton County branch of the D. R. K. Staatsverband asking them not to allow the display of immodest pictures or pictures portraying crimes or violence. The request will be supplemented with a polite but significant notice that members of the two organizations will from time to time visit, inspect and report on all places to which notices are sent, and that proprietors who decline to accede to their request will be placed on a list which will be the subject of future action. The two organizations now have a total membership of nearly 18,000, and owing to the active interest Archbishop Moeller is taking in them, and his urging pastors to have all the men of their congregations join one of the societies affiliated with either the F. of C. S. or the Staatsverband, an increase in membership to over 25,000 within a short time is predicted.

WILLIAM DESMOND.

William Desmond will continue as leading man of the Morosco Burbank Theatre company at Los Angeles, Cal., up to Aug. 14. Owing to the closing of the Baker Stock company at Portland, Ore., for next season, for which he had signed to play leads, Mr. Desmond has not yet made any plan beyond that date. For seven years in succession he has been continuously acting, playing leading business in Los Angeles for nearly 300 weeks. He was leading man in Charles Frohman's production of Judge and Jury, through his work in which he received many flattering offers for New York productions, but had to refuse them owing to a three years' contract he had with the Burbank Stock company. Mr. Desmond is a member of the Actors' Society, and at the conclusion of his present engagement will no doubt be seen in New York.

THE VOGUE OF MOLIERE.

The record as to representation at the Comédie Française is held by Molière. From 1680 to 1900 his plays were performed 20,290 times. Tartuffe, with 2,058 performances, stands first; Le Malade Imaginaire comes next with 1,592, and L'Avare next with 1,503. L'Ecole des Maris, Le Misanthrope, and L'Ecole des Femmes follow the others in the order named. The play the least played is Les Amants Magnifique, given forty times in all in the seventeenth and beginning of the eighteenth century. Strangely enough Don Juan has only been performed at the Comédie Française seventy-one times in three centuries.

A DEVICE OF PARIS MANAGERS.

From time out of mind theatre managers in Paris have paid the *droit des pauvres*, a small percentage on the price of seats, to the municipality for the support of hospitals and other charitable works. They have now protested against the imposition of this tax and have started a movement to raise the price of seats in order to cover the tax, making the public responsible for it. As Parisians do not look kindly upon such innovations it would seem that the managers have proposed a difficult "reform."

NOTES OF APPROVAL.

Much More Convenient and Acceptable.

Portland (Me.) Express.

THE NEW YORK DRAMATIC MIRROR makes its appearance enlarged as to pages, but in a compact magazine form which makes it much more convenient and acceptable for the average reader.

They All File "The Mirror."

The Stage (London).

Out contemporary THE NEW YORK DRAMATIC MIRROR has made an alteration in its size and shape. The pages have been increased and the size reduced, an alteration which permits easier handling. The only adverse comment we can make on the alteration is that it comes midway in the year, which is awkward for the filing of the paper. And all those in England interested in American theatricals file THE MIRROR. [But the change was made at the beginning of a volume and thus served convenience in binding.—ED. MIRROR.]

Personal Opinions.

ARLIE GARDNER, Tombstone, A. T.: "We get several dramatic papers in the Territory of Arizona, which, by the way, is soon to be a State, but each week when they all get in the popular expression is 'Oh, you MIRROR!' and in its new tailor-made suit is is 'the real thing.'"

F. E. MORSE, Meredith, N. H.: "THE MIRROR in its new form is certainly a gem; it is so handy to carry. The news is so arranged that you can find just what you want without trouble. It is a world of comfort up here in the mountains to be posted on all the news in theatricals. I could not spend a Summer here without it at any cost. Long live THE MIRROR!"

WILLIAM H. MCGOWN, Urbana, O.: "Accept my congratulations on the change in the make-up of THE MIRROR. I think it a great improvement, and it is very handy to carry in the pocket."

The Matinee Girl

'TIS a new portrait of Billie Burke the cables have painted for us. They draw a round, girlish figure in one of the cloudlike white frocks that Billie Burke loves, being led over the grounds of the Marchioness of Anglesey's summer villa at Versailles, and presented by the hostess to her guests as "My dear little friend, Miss Burke."

Imagination lends her brush and makes us see how peachlike are her cheeks, how violetlike her eyes, how milk-white her throat and how like new burnished copper her mass of electric hair looked in the clear light of a golden June afternoon at the summer home of the French kings. I wonder if she courtesied as she did to the older women when The Twelfth Night paid her its tribute of an afternoon. If any heart held itself in reserve when she entered the room, it yielded instantly at this quaint obeisance, which said to the elder women:

"You are older than I and wiser than I. I thank you for the tea and cakes, and for the kind things you have said to me. Please like me."

The Twelfth Night complied. Everybody complies with Billie Burke's half childish, half diffident bid for friendly sight and hearing. The golden red curls bobbing childishly about her head caught every Twelfth Night heart, and held all in their tangle. So I'll wager my wardrobe, small but needful, did they the hearts of the French and English guests of Marchioness Anglesey if she courtesied to the elders who met her.

So the pictures of imagination. Four more vivid pictures of Billie Burke memory limns for me. I saw her first when the chances of a scribbler's life flung me into her tiny library in a house that was the velvet-lawned, muslin-curtains-at-windows, plants-blooming-at-hedges duplicate of a cottage in St. John's Woods, on a Sunday morning. She sat on the broad divan, her feet thrust out before her from the folds of her gray silk kimono. It was distinctly characteristic of Billie Burke that she sat—she didn't lounge. She isn't a lounging actress. She sat primly straight backed on the divan, giving an interview as thoroughly as she does everything else. The morning sunshine wandered about the well brushed curls, as though touching them here and there with fingers of gold. It searched for tired lines on the young face and found none. The maid brought in a tray, and it was characteristic also of Billie Burke that she smiled at and received from the serving woman a smile. Characteristic also was the plate of marmalade on the tray.

"It's fattening, I know, but I do like it." She conveyed daintily a spoonful of it to her lips and ate it with a relish that could not be denied. We talked of many things and over the hour of our chat hung the grave mood of a thoughtful young woman, my small hostess in the gray kimono, with the red curls that wooed the sunlight.

There succeeds this the picture of a little figure wrapped in a big, shaggy coat, and topped by a big beaver hat of a soft mauve. It stepped into its own automobiles, the dainty blue Italia, lined with a lighter blue. It was a girl's traveling home. With Thurston, her maid, and Vassy, her man, the retinue that had followed their little queen to far America, in front, we bowled away from the stage door of the Lyceum Theatre and rounded into Broadway as the clocks struck twelve of a November night.

With this escort the young actress was making her nightly journey between the theatre and her home, the bit of St. John's Woods transplanted to Yonkers. That out of the woods into which we plunged might spring some midnight marauder hadn't seemingly occurred to her.

"I am not afraid," she said. "No. I don't carry a revolver. Neither does Vassy. I won't let him because I am afraid he will shoot himself by mistake. He is nervous—for an Englishman."

At the cottage Mrs. Blanche Burke, a calm, intellectual woman to whom the maiden of the red curls is alternately "Dearest" and "Baby," led the way straight to a round supper table in a bijou dining room. It was set spread awaiting us. The tired servants had gone to bed. When anything was needed, Billie Burke, a stately little figure in her trailing mauve veiling gown, took up one of the tall candle sticks and went to the pantry for it herself. A demure little hostess with eyes cast upon her plate and and air of I-know-I'm-very-young-but-some-day-I-will-have-something-worth-saying-myself, she was, while Mrs. Burke talked of her husband's first home in Loudon County, Virginia, of her own livelihood earning by the pen, of their tours to farthest Europe, of the big-hearted Billie Burke, who radiated good will toward all the world.

Then the young violet eyes lifted themselves from the plate and turned grave glances upon us. "Papa has been gone two years, but I believe he helps me now, as he did before."

Instantly the dropped mantle of English-trained reserve was picked up and drawn about her again. But there had been a glimpse of a girl's soul holding by found none except in eyes that danced a merry jig or recollection and a shake of the head that set the curls bobbing adorably. But firm pressed lips proved Billie Burke to be both discreet and kind.

On the day before she closed that long run of the amusing French whimsy, Love Watches, in New York, her first star essay, she looked in at Maxine Elliott's housewarming, the stage tea at which Miss Elliott received friends who wanted a peep at her new play home. Billie Burke looked tired from the weight of the chinchilla coat in which she was wrapped. "It's the first time I've ever met Miss Elliott. She is like a picture of a goddess, isn't she?" was her comment. She makes few comments, for in moods in which I had seen her she was a young person of exceeding gravity and much silence.

"I'm very tired. This is the fifth place I've been this afternoon," she confided. "Naughty!" exclaimed a superior person who thinks actresses should never be seen outside the theatre and their own libraries.

Photo, Sarony, N. Y.

BILLIE BURKE.

the grasp of affection that other loving soul that had passed into the shades. Assuredly the Billie Burke who had tried to spare his "little girl" the ordeal of the chorus, who had made the hard way of her stage beginnings as easy as possible, would still help her if he could.

There are no morning moods for Billie Burke. Next day, in a pink and white morning gown, her hair glistening from its brushing, her face looking younger than ever, she poured coffee and passed the toast and ate marmalade in the same sweetly grave mood in which I had twice before seen her. It was Saturday and the Italia took us back to the city for the matinee. We talked of success, of friends, of men and women. A quoted criticism of blond men that they were heartless and cruel, she with quiet firmness denied.

"No, no. I know that they are delightful lovers." A tinge of deeper pink stole up in her cheek.

We talked of an author just then a mote in some eyes, a beam in others. "I crossed with her last Summer," she said. Reminiscences of that voyage pressed to her lips and demanded speech. They

"But I'm going on tour to-morrow. It is 'good-by,' you know." She pleaded so prettily that she was forgiven.

We who remembered how heavily the splendid fur cloak seemed to weigh down the small figure, and how weary looked the young face, were not surprised when a week later we read that Billie Burke was dangerously ill.

Youth and a fund of pristine strength won. Fate had no thought of painting a sombre final picture of Billie Burke. Instead we have flashed to us from Paris a vision of the Marchioness of Anglesey's garden party "for Miss Burke" at Versailles. Next month we shall see her hurrying down the gangplank at New York, to complete her successful invasion of America.

That would have been an excellent family combination if Georgie and Walter Lawrence had made their joint appearance in vaudeville. There is a rich comedy part waiting for Miss Lawrence on Fate's tree. Certainly Miss Lawrence deserves such a juicy repast, the last nibble at which she enjoyed with Maxine Elliott in Her Own Way.

THE MATINEE GIRL.

REFLECTIONS.

Just Plain Folks, a play by E. Mayo Jacobs, will be produced by Fuller and Cole on Sept. 4. The attraction will carry a concert band.

Jewell Darrell has been engaged for the part of Miranda Stebbins in Buster Brown for next season. She was seen last season as Tilly in A Knight for a Day.

Gertrude Swiggett and Sally Williams have been engaged to support Margaret Anglin in The Awakening of Helena Richie.

The attachment for $60,000 obtained against Mrs. Laura Biggar Bennett by Felix Isman in connection with the contest over the Bijou Theatre, Pittsburgh, has been vacated.

Frances Textor, surviving member of the firm of Van Horn and Textor, costumers, has filed schedules in bankruptcy showing liabilities $5,858 and assets $5,540.

Mabel Hammond and Euphenia Tyson have been engaged for the chorus of The Motor Girl.

Cavalier Ricardo A. de S. Encarnacao was the soloist at the band concert in the Greek Theatre, Berkeley, Cal., July 10.

Harry Connor has sued Richard Carle and his manager, Charles Marks, for $30,000, said to be due him on an alleged contract for two years' work at $300 per week. Mr. Connor was engaged as leading man for Mary's Lamb, but was dismissed on Nov. 11, 1907.

Miss Patsy is the name chosen for the new German comedy which Henry W. Savage will produce in New York in October.

Frank C. Harris and Mrs. Harris (Florence Randall) recently of Macauley and Patton, have been engaged for one of W. F. Mann's new productions, Married in Haste.

Harry Corson Clarke having finished his several engagements in England has resumed his pleasure trip, visiting the Continent, France being the first stop. Russia and other countries are included in his itinerary.

George Castle, of Chicago, Ill., drove his own horse Kitt Royal, at the Luna, O., races July 20-24. Mr. Castle also owns the trotter Gold Standard, and is an enthusiastic horseman.

Harry C. Redding has been engaged by William Faversham for next season. This makes the sixth season in which Mr. Redding has supported Mr. Faversham.

Frank Russell, last season with The Man of the Hour, has been engaged by Henry W. Savage for The Gay Hussars.

Janet Dunbar will be David Warfield's leading woman next season in The Music Master. Mr. Warfield opens his season at Richmond, Va., on Sept. 30.

Henry W. Savage has a second company for The Gay Hussars now in rehearsal. Clifford Robinson and Arthur E. Sprague have been engaged for leading roles in this company, which will open in either Chicago or Boston.

Alfred G. Robyn, composer of The Yankee Consul, is in town with Thomas T. Railey. Mr. Railey has written the book and Mr. Robyn the music of The Western Girl, which W. H. Frazee is soon to produce at Cort's Theatre, Seattle, Wash.

Harold Ashton, of Sydney, Australia, has just arrived in New York, where he will confer with W. C. Jordan, of Sanger and Jordan, in the interest of J. C. Williamson, of Australia. Mr. Ashton expects to remain in this country several weeks.

There will be another gathering of those interested in the Socialist dramatic movement at 44 West Twentieth Street on Aug. 20.

Maud Campbell has been engaged for a part in Klaw and Erlanger's production of Little Nemo.

Hattie Carmontelle has been engaged by Delameter and Norris to play the role of the negro servant in Beverly of Graustark.

George Irving is to join the company presenting The Servant in the House at Denver, Colo. Mr. Irving will play the vicar.

Clay Clement has ben engaged by William A. Brady for one of the principal roles in The Dollar Mark, George Broadhurst's new play, which opens at Wallack's Theatre Aug. 23.

George S. Christie has been engaged for The Only Law, which is to open the Hackett Theatre Aug. 2.

Harry Askin left New York for Chicago last week, after having made arrangements for the tour of Lo. This musical comedy, after being seen in several Western cities, will go into Chicago for a run, probably at the La Salle Theatre. Engagements announced are John E. Young, Mabel Moyles, Juliet Lange and David Kirkland.

In a recent issue of THE MIRROR it was stated that Herbert Sleath had secured a one-act play called The Deputy Sheriff, written by Harry M. Vernon. A correspondent informs THE MIRROR that the sketch was written by Helen Castle and Harold Weston and was produced by Mr. Sleath in London last November under the title of The County Sheriff, with Jack Ellis in the title role, Miss Castle and Mr. Weston being in the support.

An amateur performance of Under Two Flags was given at Reno, Nev., on July 19.

Oscar Hammerstein has already selected the chorus for his educational opera and rehearsals for Le Prophete, with which the season opens Aug. 30, are under way.

IN PARISIAN PLAYHOUSES

The Contests at the Paris Conservatoire—American Girl Wins First Piano Prize—Celebration of Fall of Bastile—Announcements of Coming Season.

(*Special Correspondence of The Mirror.*)

PARIS, July 15.—The annual contests of the Paris Conservatoire have just taken place. There were thirty-three contestants from the comic opera classes. Manon Lakme, Werther, Barbier de Séville, Joseph Jr and Roi d'Ys were the work from which the selections were taken. The jury decided as follows: Three first prizes, one second prize and two accessits for the men; one first prize, four second prizes, five first accessits, two second accessits for the female pupils.

The tragedy and comedy contests have excited the greatest interest. There were twelve male competitors and twenty-five female competitors. Among the works from which were taken the scenes I notice Phedre, Hamlet, Les Erynnies, Le Marquis de Villemer, Le Barbier de Séville and L'Aiglon. The awards were as follows: Tragedy, one first prize, no second prize, two first accessits and one second accessit for the male pupils; one first prize, one second prize and two first accessits for the female pupils. Comedy: Male pupils, no first prize, four second prizes, two first accessits and one second accessit; female pupils, two first prizes, two second prizes, three first accessits and one second accessit.

The grand opera contest followed, and a generous number of rewards were given. Already the first and second prizes in nearly all the contests have signed engagements with the managers of the Opéra, Comédie Française, Odéon, Vaudeville or Opéra Comique theatres.

The public does not always agree with the results as proclaimed by the chairman, and at times there is a "chahut," which compels to postpone the results. In that case they are simply indicated on the billboards outside of the Opéra Comique Théâtre. This year everything went very smoothly with the exception of the comedy contest male competitors, and where the public thought M. Karl worthy of a first prize.

The contests of the instrumentalists are also very interesting indeed, but the public does not patronize the latter as well as the former. All the instruments, from the violoncello to the piano, are given an audition. The prize winners are in great demand all over Europe. This year the sensation was the first prize of the piano contest, Miss Van Barentzen, eleven years of age, and a native of Boston. Her teacher as well as the great Paderewski promise for her a remarkable future.

But the unrewarded pupils need not despair, and the "fighters" who did not succeed in obtaining first place ought not to be discouraged, since Mme. Sarah Bernhardt, Mme. Bartet, Mme. Rejane, Messrs. Mounet, Sully and Silvain got but second prizes or accessits, and they got there just the same.

Well, now that the last contest has taken place, the teachers and the unlucky competitors are going to rehearse during another year with the new admitted pupils. And in one year we will hear all over again the same scenes, the same recitals, the same songs and nothing but the intelligence of the pupils, the way they act, their rendering of the "morceau," their correct performance in which any one can discern a mingling of the great artists' manners, of their teachers' inclinations as well as their own artistic temper and conception, constitute an always novel and very impressive performance. The new laurels will not be distributed again at the Opéra Comique as it has been the custom for the last ten years or so, but the new Conservatoire's buildings will probably be large enough to have the contests take place on the same spot. And now it is all over, the Paris Conservatoire's contests are once more over!

As I have foreseen it, the bill concerning the new abode for the conservatory has been passed by the Parliament.

The State and the city of Paris organize for the fourteenth of July (the French Fourth of July) free performances for the public. This year the programmes are as follows: Opéra, Hamlet; Comédie Française, Le Cid, Les Précieuses Ridicules; Opéra Comique, La Fille du Régiment, les Armaillis; Odéon, Le Cid, Poil de Carotte; Variétés, Le Roi; Athénée, Arsène Lupin; Gymnase, L'Ane de Buridan; Nou autés, Moins Cinq; Palais Royal, Monsieur Zéro; Théâtre Antoine, Occupe-toi d'Amélie; Folies Dramatiques, Une Femme de Feu; Déjadzet, L'Enfant de ma Sœur; Cluny, Plumard et Barnabé; Théâtre Populaire (Belleville), Le Chemineau; Théâtre de Belleville, Marie Jeanne ou La Femme du Peuple; Montparnasse, Le Juif Errant. All the performances will begin at 1 p.m. sharp. "La Marseillaise" will be sung at the Opéra by M. Noté, at the Opéra Comique by Melle Chenal. At the Comédie Française the French National Hymn will be delivered by M. Mounet Sully surrounded by the artistes of the Théâtre Française.

Furthermore, matinees where 17,075 children, each one accompanied by one of their relatives, or 34,150 people, will be given at 2 p.m. on the same day at the Chatelet, Cirque d'Hiver, Alhambra, Cirque Médrano, Nouveau Cirque, Palais du Travail, Trocadéro, Cinema des Gobelins, Théâtre Trianon, Salle Wagram, Etoile Palace, Eden Concert, Théâtre de Grenelle, Etablissements du Lac St. Fargeau. Of course, everywhere the admittance is free.

Lyric Municipal: The Isola Brothers have about fixed up their programmes for the next operatic season as follows: Huguenot, Trouvère, Quo Vadis, L'Africaine, Robert le Diable, L'Etoile du Nord, Armide, Castor and Pullox, Le Postillon de Longjumeau, La Gioconda, Manon, Les Noces de Figaro, La Muette de Portici, Les Dimanats de la Couronne, Fra Diavolo, Zampa, Le Pré aux Clercs, Les Pêcheurs de Perles, Le Songe d'Une Nuit d'Eté. The members of the troupe are already selected and the prices will be popular. In order to abate the nuisance of the ticket speculators, the Isola Brothers have decided to have a new *abonnement system*; that is to say, including all kinds of seats and for different programmes. The price of the subscription will vary from seven francs to seventy francs for the complete season.

The artistic performances to be given in the Arena of Nimes on July 31 and Aug. 1 promise to be very interesting, and among the artists engaged it is worth mentioning half a dozen members of the Comédie Française, Mmes. Tessandier, Renée Parny, Jeanne Rémy, Messrs. Vargas, Durec, etc.

At the Comédie Française, under the guidance of one of France's most distinguished literary men, Jules Claretie, three novelties are booked. To begin with a play of M. Lavedan, afterward Après Moi by M. Bernstein, and, thirdly, a comedy from the pens of Messrs. De Flers and De Caillavet.

But the real opening of the season will be Le Songe d'une Nuit d'Amour by Henry Bataille, a fairy play in which Mmes. Bartet and Sorel and M. Le Bargy will act.

A revival of Le Roi s'Amuse is also booked for at the Comédie Française with M. Silvain in the king's jester part.

During the season after next the Sapho of Alphonse Daudet will belong to the Comédie Française's repertory.

Every ten years the Comédie is closing its door for two months, therefore in 1910 the artists will have two months during which they will be at liberty to play either in France or in foreign countries. During that time some important repairs will take place.

At the Vaudeville the director, M. Porel, intends to produce before Oct. 10 a play from the pen of M. Brieux, one of our most conscientious playwrights. It will be a four-act work called La Plus Forte. Mme. Andrée Mégard has ben specially engaged. Later on a play by M. Nozière, from the novel of Paul Reboux, "La Maison des Danses," will be produced. And afterward a play called L'Honneur de John Glayde, a translation of M. Sutro's work.

M. Bataille is now putting the latest touches to a play which will inaugurate the Renaissance next season under the management of M. Tarride. The main female parts will be taken by Mmes. Berthe Bady and Marthe Régnier.

At the Athénée an interesting play from the same author is also booked; title, Manon, Fille Galente. M. Deval, the manager, is already busy with the important details of *mise en scène*, which will necessitate eighteenth century details and requisites.

The Académie Nationale de Musique will offer as first novelty a lyrical drama in five acts from Messrs. Gheusi and Mirane, music of Georges Hüe. The action takes place in Burgundy in 1400.

Paul Bourget is writing a play in which revolutionary ideals and syndicate or trust methods will be hurled at each other.

At Parisiana, under a new management, the Winter revue is now being ordered from Messrs. Henry Moreau and Quinel, two of the most talented comical playwriters.

LOUIS VALLOT-DUVAL.

SIDNEY DREW REHEARSING NEW PLAY.

Rehearsals of Billy, the new three-act comedy which is to be presented for the first time in New York at Daly's Theatre on Monday evening, Aug. 2, are now in progress. Sidney Drew, who plays the title role, is stage director. This is the first time within three years that Mr. Drew has appeared in a straight comedy production, his last New York appearance on the dramatic stage having been in the all-star revival of She Stoops to Conquer.

JOE WEBER GETS NEW STAR.

Joe Weber, who will have six companies presenting The Climax on the road, and who will himself appear in The Merry Widow travesty, has assumed the management of Grace Van Studdiford, who will inaugurate her second season with The Golden Butterfly at the Forrest Theatre, Philadelphia, Sept. 27. After this engagement she will make an extended tour of the principal cities, going as far West as Denver and as far South as New Orleans.

FRANK DANIELS A SHUBERT STAR.

Frank Daniels is to star in The Belle of Brittany next season under the management of the Shuberts. The play has been a success in London. The libretto is by Leedham Bantock and T. J. Barrow; lyrics by Percy Greenbank, and the score by Howard Talbot, composer of A Chinese Honeymoon.

SOUTHERN THEATRE MANAGERS.

What They Did at the Convention in Atlanta—Officers Elected.

Four organizations connected with the theatrical business held conventions in Atlanta, Ga., during the week which ended July 19. These four were the Association of Southern Theatre Managers, the Associated Billposters and Distributors of the United States and Canada, the Advertising Painters' League and the Southeastern Billposters' Association.

The election of officers of the Southern Theatre Managers' Association resulted as follows: Jake Wells, Atlanta, president; Charles Scott, Lexington, Ky., vice-president; H. L. Cardoza, Atlanta, secretary; Henry L. DeGive, Atlanta, treasurer, and these directors: J. D. Burbridge, Jacksonville, Fla.; S. A. Schloss, Wilmington, N. C.; W. A. Sheets, Nashville, Tenn.; J. R. Albert, Chattanooga, Tenn., and C. A. Lick, Fort Smith, Ark.

Following the plan adopted by the Western Theatre Managers' Association, it was determined to issue "franchises" to members of the association who operate houses playing only $1.50 and $2.50 attractions.

In regard to the policy to be pursued as to bookings, the meeting was addressed by Jim Decker, representing the Shuberts, and Charles Kindt, representing the Western Theatre Managers' Association. Although no vote was taken on the subject, it is generally understood that the houses represented in the association will continue to be represented by Klaw and Erlanger exclusively.

The National Association of Billposters resolved to devote $1,200,000 worth of publicity to the fight against tuberculosis, and the Poster Printers' Association donated $200,000 worth of printing to the same cause.

THE T. M. A. CONVENTION.

The Twelfth Biennial Convention Is a Great Success.

At the twelfth biennial convention of the Theatrical Mechanics' Association, which closed its session in Minneapolis July 15, the result of the election of officers was as follows: W. T. Butler, of New York, was elected grand national president of the association; Charles Schweitzer, Cincinnati, first vice-president; R. W. Mullen, St. Louis, second vice-president; Herbert Ashton, Portland, third vice-president; T. Barristow, Chicago, fourth vice-president; R. C. Newman, Toronto, was unanimously re-elected grand secretary and treasurer. The trustees are M. J. Nelson, Galesburg, Ill.; J. P. Morgan, Houston; George Wilcox, Philadelphia, and H. R. Gray, Kansas City. H. R. Fitton, of Wheeling, W. Va., was elected grand marshal and R. F. Tunnelson, of Muncie, Ind., grand tiler. The finance committee appointed consists of P. O. Paulsen, Los Angeles; J. Eakins, New York; A. N. Wolff, St. Paul; M. J. Fitzgerald, Baltimore, and W. T. Wallace, Minneapolis; and upon the committee on laws, appeals and grievances will serve M. J. Cullen, New York; J. G. Quigley, Memphis, and M. P. Pickering.

The report of the grand secretary-treasurer, R. C. Newman, showed the finances of the order in a most flourishing condition. During the past year the net gain in membership was 5,476, the present membership being 11,415. All this vouches for the prosperity of the T. M. A.

Denver was selected as the location for the home for aged and infirm members, for which the order has already begun to raise funds.

A proposition to change the name of the order from the Theatrical Mechanics' Association to the Theatrical Mutual Aid Association was overwhelmingly defeated.

ADELINE GENEE.

Adeline Genée, a portrait of whom appears on the cover page of this week's MIRROR, will return to this country shortly to begin rehearsals for the new musical comedy in which she is to appear next season under the management of Klaw and Erlanger. The new play is by Harry B. Smith and Maurice Levi, and will receive its first performance in New York in October. Mlle. Genée on her return will be accompanied by her uncle, Alexander Genée, the famous ballet master, who is to direct the dancing in connection with the production. Adeline Genée was born in Aartrus, Ytland, Denmark, and began to dance when about eight years old. Her first appearance in public occurred in Copenhagen when she was about seventeen. From that city Genée went to Berlin to dance at the Grand Opera House, and thence to Munich. In November, 1897, she became the premiere danseuse at the Empire, London, and remained there ten years, leaving to fulfill contracts calling for her appearance in America. Her debut and subsequent success here are well known. During the current Summer Mlle. Genée was seen in London in Dora Bright's pantomime, The Dryad, and the dainty and whimsical little story was so well received that it has been decided to introduce The Dryad in her new play here.

COMPLETE CAST FOR FORGIVEN.

Forgiven, a play by Fred Bryton, which Lionel Lawrence will produce at Bluefields, W. Va., on Aug. 31, will have the following cast: Myrtle Churchill, Jennie Bruning, Flora Nelson, John T. Goodwin, Sheridan Holmes, W. C. O'Neil, James Morris and Sam Wilson.

PLAY FOR CHARITY.

GREAT BILL OFFERED AT POLO GROUNDS NEXT THURSDAY.

Destitute Crippled Children to Profit by Exertions of Actors—Volunteers from All Branches of the Profession to Make a Notable Day.

Bigger, better and funnier than ever will be that annual midsummer gambol of the stage world known as the Theatrical Field Day in aid of the New York Home for Destitute Crippled Children, which will take place this year on Thursday afternoon, July 29, at the Polo Grounds. Every Summer the charitable folk of the stage get together in a monster carnival at the Polo Grounds and entertain the public with open air performances of an entirely original and delightful character. The receipts go toward the maintenance of the New York Home for Destitute Crippled Children, which noble charity was founded by Mrs. A. L. Erlanger, who is now the president of the Home.

At present some two score children are receiving the benefit of the institution, which has no State or city aid, is nonsectarian, and has no paid officials. The helpless little cripples are given a home, educated, amused and given medical and surgical treatment. Last year the Theatrical Field Day raised $10,000 for the Home, and from the sale of tickets it is hoped that this figure will be exceeded Thursday next.

The programme, which has been arranged by Sam H. Harris and Geo. M. Cohan, who are vice-presidents of the Home, is a long and varied one, containing the cream of theatrical and athletic talent.

The programme will be opened with a baseball game between actors and managers, with James J. Jeffries as umpire. Fred Stone and David Montgomery will be among the players.

There will be races for advance agents, authors, soubrettes, ponies, leading ladies and actors. Then the baseball girls from The Follies of 1909 will play baseball in their stage uniforms, one team representing Chicago and the other New York. James Buchanan Brady will be the umpire.

Annette Kellermann, the diving Venus, will do her famous act in front of the grand stand and will play Diabolo.

Frank A. Robbins' Wild West Show from Arizona, which has just opened for the season at Palisades Amusement Park, will give an exhibition. This show will present Arizona Bill and his cowboys, Chief White Eagle and his Sioux Indians, and Hazel St. Clair and her cowgirls. Burlesque features will be added, such as a raid on chorus girls, who will be carried off on horseback, and the capture and ransom of a popular woman star.

James J. Jeffries will box six fast rounds with Sam Berger to prove to the New York public that he is in condition to begin training for Johnson. Jeffries has signed an agreement to appear, and promises a rattling set-to. The articles stipulate that A. L. Erlanger is to be referee, and he has consented.

Other athletic features will be a broadsword contest, ten minutes of wrestling and a rattling boxing bout between Abe Attell, the champion featherweight, and Harry Harris, to be refereed by Mr. Jeffries.

Montgomery and Stone will do a burlesque act in costume, and The Friars in full Friar costume will do stunts under the leadership of Abbot John Rumsey.

By permission of Florenz Ziegfeld, Jr., the Jungle Scene from The Follies of 1909 will be presented, and Harry Kelly, mounted on a bronco, will represent Colonel Roosevelt in a hunt for toy balloons which will be liberated by Lillian Lorraine.

The American Suffragettes, headed by Mrs. Sophia M. Loebinger, will give a demonstration of their tactics in demanding votes for women, and the Vaudeville Comedy Club, 125 strong, in military uniform will go through mock manoeuvres under the command of Major James Morton.

Consul, the Great, will play baseball and give an exhibition of his marvelous intelligence. The William Morris monkey will also sell programmes in the grand stand.

McIntyre and Heath will entertain, and there will be a lively baseball game between The Friars' club and a nine from the Vaudeville Comedy Club. Ten colored comedians will indulge in a battle royal, a greased pig chase, a pie eating contest and a shoe race. There will be races and contests of every kind for men and women of the stage. Gold medals will be given the winners. A great special feature will be the presence of Gertrude Hoffman in her famous Salome dance, to be done on the turf of the Polo Grounds.

All the participants will appear in costume. Three big brass bands will aid in the carnival. Kinsel Pearce will lead the Cohan and Harris Minstrel band, while the Catholic Cathedral Military Band and the Vaudeville Comedy Band will give a concert.

The participants will parade in autos from the New Amsterdam Theatre, leaving at noon for the Polo Grounds. The cowboys and Indians from the Robbins Show will take part in the parade, which will be one of the most entertaining ever seen on Broadway.

Tickets are on sale at all hotel ticket offices and at the New York and New Amsterdam theatres.

SHAW INVITED.

George Bernard Shaw has been asked to speak at the national convention of the unemployed to be held in Chicago in January.

Where They Spend the Summer Holidays

Walter D. Greene in his fishing togs appears above. Mr. Greene will shortly return to the city after a seven weeks' trip to Lake Sebec, Me., which he visits annually, and upon which this year he has installed a sixteen-foot three horsepower steel motor boat. Sebec, although not well known, is one of the best salmon lakes in Maine, and Mr. Greene during his stay has taken nearly 150 salmon, the one in the picture being the largest caught in the lake this year, weighing six and one-half pounds. The fish as a rule run from three to five pounds. Mr. Greene, who the past few seasons has appeared under the management of the Shuberts, James K. Hackett, Walter Lawrence and other prominent managers, will soon return to arrange his plans for next season.

A. J. Shimp, manager of the Orpheum, Rockland, Ill., is spending two weeks in Yellowstone Park. He is accompanied by his wife.

Florence Reed has gone to Sebago Lake, Me., where she has opened her Summer home for a "resting spell," prior to returning to town for rehearsals in a few weeks.

Edward L. Moore, manager of the Ceramic, East Liverpool, O., is at Atlantic City.

J. Fred Small, manager of the Grand Opera House, West Chester, Pa., is taking a week's vacation among friends at Williamsport, Pa.

Frank Loomis, treasurer of the Criterion Theatre, is spending the Summer with his wife at Garrick Villa, Oswego, N. Y.

Josie Murray, daughter of P. J. Murray, lately with the Roy Fox Minstrels, is resting at her home in Cleburne, Tex.

Fred G. Andrews and Mrs. Andrews are making home at The Doll's House, Lake Liberty, Ferndale, Sullivan County, N. Y. Their Summer domicile is a quaint structure, said to be more than 100 years old, in the midst of rural life of the fascinating sort.

Harold Nelson is now taking a rest on the Pacific Coast and will visit the Seattle Exposition. On his return he will superintend the production of three plays for C. P. Walker.

Walfred Wilson is spending his vacation in Estherville, Ia., and is working on a play. He goes with Chick Perkins for his third consecutive season as stage manager. Miss Perkins' new play is called The Leading Lady.

Mrs. Fred C. Mallery, wife of Manager Mallery, of the Broadway, Saratoga, N. Y., is enjoying an outing at her cottage on the west bank of Saratoga Lake. Little Grace Evans, the child actress, is there also, and the latch string is hanging on the outside to all their friends.

Julia Taylor (Mrs. Wallace Worsley) has taken a cottage at North Chatham, Cape Cod, with her mother for the Summer. Wallace Worsley, who is playing a six weeks' engagement in six different sketches at Shea's Theatre, Buffalo, will close July 17 and join Mrs. Worsley, when they will be very glad to entertain any of their friends who happen to be in that neighborhood. Mr. Worsley will be with William Collier again next season.

Miss Ray Myers has just closed with the Ralph Cummings Stock company in Montreal, Canada, and is now visiting at her home in Newport News, Va. Previous to her engagement with the Cummings Stock, Miss Myers had a very successful season in vaudeville with Pat Rooney's headline act, Simple Simon Simple.

Matt Nasher, formerly on the business staffs of Cohan and Harris, A. H. Woods and other prominent Eastern managers, has been engaged for the coming season to go out in advance of one of B. C. Whitney's attractions. During the past six weeks Mr. Nasher has been the guest of Cliff Wilson, the business-manager of the Bijou Theatre, Pittsburgh, putting in most of the time cruising about in Mr. Wilson's steam launch, the *Bijou*, on the Ohio River.

William Macauley is at Pewaukee Lake. He opens his season at the head of his own company in The Little Homestead, Aug. 29.

Veva H. Conway is spending the Summer at her home in Troy, Kan.

Fanny Reeves McDowell is the guest of Mr. and Mrs. Horace McVicker at Atlantic Highlands, N. J.

Ada Dwyer Russell, known on the stage as Ada Dwyer, is visiting her family in Salt Lake City.

The Della Pringle Stock company closed its fiftieth consecutive week of stock at the Turner Theatre, Boise, Idaho, on July 3, owing to the ill health of the star. The members of the disbanded company wended their several ways as follows: James Dillon to his home in Los Angeles, James Hawley to the Orpheum Stock of Boise, Lynton Athey and Marjory Mandeville to join the Ethel Tucker Stock, James Wright and Arizona Wright to their home in Walla Walla, Ed. R. Stanley and Fannie Hammond to their home in Ogden, Benton Hinton to join the Rich Stock in El Paso, M. F. Hogan to his ranch near Boise, Riley Myers to the hills on a prospecting trip, Fred Stephens and Laura Laird to their home in Omaha, and Fred Woods remained in Boise. Miss Pringle and her husband, Mr. Van Auker, are preparing to take an outing trip in their big touring car. The company will reorganise during the latter part of August to continue an indefinite run in Boise.

Aneta Dietrick is spending the Summer with his sister Rene at Elmira, N. Y.

Grace Elliston sailed for France on July 24. While abroad she will take lessons in French, singing, and dancing to prepare herself for the title role of An American Girl from France.

Bessie and Nellie McCoy returned from Europe July 21 on the *Majestic*.

Channing Pollock and Mrs. Pollock (Anna Marble) will return from their country home, Shoreham, L. I., on Aug. 1. Mr. Pollock will oversee the rehearsals of his play, Such a Little Queen, which Henry B. Harris is to produce at the Hackett Theatre, and Miss Marble will take up the press work of the Hippodrome.

Mark T. Wilson, who has been playing juvenile leads with the Ben Greet Players, closed July 14 and will spend the Summer trout fishing in Colorado.

Lillian Russell went from London to Paris last week, and will sail for New York on Aug. 7.

Laurence Dunbar and Mrs. Dunbar (Sue Washburne Fisher) are recreating at Lake Delavan, Wis. They will return to New York Aug. 1.

Max Figman is now visiting his manager, John Cort, at his farm, but will return presently to commence rehearsals. Mr. Figman's repertoire will include The Substitute, The Man on the Box and The Old Curiosity Shop.

Gracie Emmett is at her Summer home, Maple Crest, North Foxboro, Mass.

Milton W. Seaman and wife, of Portland, Ore., are spending some time at Seattle, Wash.

Howard Russell, a member of the Baker Stock company, Portland, Ore., for many seasons, accompanied by his wife, left there recently for New York to visit Mr. Russell's parents.

Marie Louise Behrens is spending the Summer in Saratoga Springs with friends.

Josephine Brown is in Paris. She was with George Fawcett in The Great John Ganton last season, but is to be under W. A. Brady's management next season.

Harry English and wife (Pauline Palmer) having rented their bungalow at Whale Island and taken a cottage called "Happy Hours" at Fort Point, Mass., for the balance of the Summer.

William Walters, treasurer of the Criterion Theatre, and Mrs. Walters left July 22 for Lake Placid. Mrs. Walters is recovering from an attack of typhoid.

Henry Stanford returned from Europe on the *Minnehaha* last week. He was with Eleanor Robson last season.

Charles A. McGrath is at his Summer home, The Shamrock, at Narragansett.

Irene Ackerman, who has been at Atlantic City, has been filling engagements at the towns near Cape May, delivering her monologue.

William H. Oviatt, general manager of the Joseph M. Gaites attractions, returned from Europe day before yesterday. Victor Morley, the Tom Stanhope of one of the The Three Twins companies, will return Tuesday of next week, and Clifton Crawford, the Tom Stanhope of the Western The Three Twins company, is expected back early in August.

George Hodges, stage carpenter with Lew Dockstader's Minstrels, is at Saratoga, N. Y., for a short stay. He has been re-engaged for next season, his fourth with this company.

Nina Carleton and John Fehntock have just returned from a three weeks' fishing trip at the Carleton cottage, Fair Haven, Mich., to start rehearsals with the A. J. Spencer attractions.

Jules Clusette is at Asbury Park for the Summer.

Wright Huntington has gone to his cottage at Westbrook, Conn., where he will remain until Sept. 1, when he will return to the city to engage his stock company, which will open in Terre Haute on Sept. 7.

Clarence Bennett, the actor, artist and playwright, arrived in Burlington, N. J., recently from New England, where he has been engaged directing and painting Belasco productions. Mr. Bennett's vacation period will be fully occupied painting new scenery for the various plays in which he is interested, the stage of the Auditorium being used for that purpose.

Gabriel Ravenelle is spending the Summer with his friends, Mr. and Mrs. J. H. Gilberts, at Melody Manse, Lincolnville Beach, Me. Last season Mr. Ravenelle was with Father and the Boys.

Louise Muldener is at her bungalow in the Catskills and will remain until called for rehearsals of The Melting Pot, in which she will be seen next season.

Miss Mannheimer, who has successfully conducted a dramatic school at the Lyric Theatre, Cincinnati, is spending her Summer at Asbury Park and will transact certain business connected with her interests in New York during her stay East before she returns to Cincinnati for the opening. Miss Mannheimer's school has furnished extra people for many of the prominent productions playing the Lyric this season, notably in the case of Miss Marlowe's and Mrs. Fiske's companies.

Clyde Roland Roberts is taking a much needed rest of a few weeks at Bearsdale, N. Y.

George Welch is motoring through the New England States.

Manager James Shagrin, of the Grand Opera House, Youngstown, O., has been spending a week in New York attending to business matters and enjoying himself as the guest of Manager Macauley of the Kirk Brown company.

Harold L. Gilmore is enjoying a fortnight's fishing at Castine, Me.

Julia Dean plans what she calls a "six weeks' dash to Europe" at the end of her successful stock season in Washington.

Mr. and Mrs. Edwin Arden will spend the rest of the Summer at Brand Lake, Mr. Arden having returned from his Pacific Coast tour as leading man with Marie Doro.

John Drew is at his country home, Easthampton, L. I.

Laura Burt has gone to her Summer retreat, Stanford Lodge, at Great Kills, S. I., for the balance of her vacation.

Will S. Rising is Summering at Asbury Park, where he will give several open air performances during carnival season.

George Irving, leading man with Francis Wilson for the last three years, is spending the Summer at his cottage at Bayside, L. I.

Frank Mills left for London on July 14. He will return early in September to begin rehearsals for The Earth, in which Edmund Breese is to star.

William Faversham and Stephen Phillips, the latter the author of Herod, in which Mr. Faversham is to appear next season, have been enjoying a motor trip to Scotland, starting from the actor's country home at Shiddingfold, in Surrey, England.

Mr. and Mrs. Corliss Giles (Helaine Hadley) have been spending the Summer at Linekin, Me., where they will remain until rehearsal time. Both have been engaged for the Marlowe, Chicago, Mr. Giles to play leads.

John Burton, one of the most popular actors of the Burbank company, Los Angeles, Cal., is to enjoy a month's vacation. He says he is going to stay around Southern California, doing the various beach and mountain resorts.

George M. Fenberg, of the Fenberg Stock company, is spending some time with his mother at Findlay, O.

Charles Aldrich, of Cleveland, O., is at his beautiful home in Lakewood with his mother.

Manager H. A. Daniels and wife are spending the Summer at Geneva-on-the-Lake, near Cleveland, O. Mr. Daniels is in that city nearly every day looking after his many interests.

Mr. and Mrs. Charles Hill Mailes (Claire McDowell) and their sons Robert and Eugene are spending the Summer at their cottage at Everett, Mass.

Laura Nelson Hall's play, The Meddlers, has been purchased by Brooks and Dingwall. Miss Hall is taking a temporary rest, after a tiring season of Summer stock in Cleveland, prior to rehearsals for The Sins of Society.

Professional Doings

Alfred Selisberg, attorney for the Metropolitan Opera Company, sailed for Europe July 20 on the *Kaiser Wilhelm der Grosse* to confer with Otto Kahn and Andreas Dippel. While abroad Mr. Selisberg will attend the wedding of Giulio Gatti-Casazza and Frances Alda at Salsomaggiore during the latter part of August.

Philip Klein, who was married to Irene Lane on July 8, is a son of Charles Klein, the playwright.

Eda von Luke is in the city.

Clara Fisher, May Burdock, George H. Thomas, Jean Rowley and Den A. Howe have been engaged for the Eastern company of The Lost Trail, which begins its fourth annual tour late in August under the direction of the Wills Amusement Company. An entirely new scenic equipment has been built by the Lee Lash Company.

Antoinette Walker, who originated the part of Jenny in The Music Master with David Warfield, has been re-engaged by David Belasco to fill the role next season, this making her fourth season in the production.

James W. Lanning, builder and owner of the Auditorium, Burlington, N. J., was recently awarded the contract for the building of the J. O. U. A. M. state Home, which is to be located at Trenton, N. J.

The new Shubert Theatre to be built in Minneapolis will be substantially a replica of Maxine Elliott's Theatre, New York. The cost is to be $200,000, and the theatre is to be ready for use soon after January 1, 1910.

Members of the company playing The Beauty Spot at the Herald Square Theatre, together with the attaches of the house, went on an excursion up the Hudson to Tarrytown on July 20.

The remains of Oscar Wilde were on July 20 transferred from Badnoux, France, to Pere Lachaise Cemetery, Paris.

The Shuberts announce that they have taken over the lease of Harmanus Bleecker Hall, Albany, N. Y.

Laura Nelson Hall has been engaged by Brooks and Dingwall for the leading female role in The Sins of Society, which opens Aug. 31 at the New York Theatre. Later these managers will present Miss Hall in her own play, The Meddler, which was recently tried out in Cleveland.

Edith Shayne, who is a niece of the late C. C. Shayne, and a famous beauty, and who has posed for noted European and American artists, has been engaged to play Princess Yetive in A. G. Delamater and William Norris' production of George Barr McCutcheon's Beverly.

Eva Davenport entertained members of the Havana company at her Summer home on Block Island, July 21.

A. H. Carnegie has resumed the management of the opera house at Portage, Wis., after an unsuccessful attempt to run it as a vaudeville and motion picture house made by the owner. Mr. Carnegie will book traveling attractions for one-night stands beginning about Aug. 5.

Julian Edwards' cantata, The Mermaid, will be sung at Chautauqua, N. Y., on July 26. Choir, orchestra and soloists will participate.

The company which will present The American Widow is called for rehearsal at the Hudson Theatre Aug. 9.

The Magician is the title of the new play by J. Hartley Manners in which the Shuberts are to present Sam Bernard next season. The piece is a straight comedy, with no musical interpolations, it is understood.

J. Fred McNee, of Kearney, Neb., who won the free scholarship in the Chicago Musical College over 160 contestants, will go on the road the coming season with the Harry Scott company in The Wizard of Wiseland. Mr. McNee has an excellent baritone voice.

Rehearsals for Such a Little Queen are called for Aug. 2 at the Hudson Theatre.

H. B. Harris leaves Saturday for Mountain Lake Camp, Sambornville, N. H., to stay a week. This is Mr. Harris' second visit to that resort this Summer.

Milton Sills, last seen on Broadway in The Happy Marriage, has been engaged for the part of John Temple in The Fighting Hope.

Ossip Gabrilowitsch, who recently underwent an operation for mastoiditis, is recovering rapidly and will soon sail for Europe. He will not be heard again in this country until the Winter of 1910.

Bertram Marburgh has been engaged by Joseph W. Gaites for Keegan's Pal, the play in which Emmett Corrigan is to be starred next season. Mr. Marburgh will play the part he originated in Chicago when the piece was tried out this Spring with great success. It will have an early opening at a New York theatre in the Fall.

STAGE TOPICS IN LONDON

Newspaper Discussions of Theatrical Morality Provoked by a Comedian's Humorous Notion—An All-American Star Charity Performance—Play Gossip.

(*Special Correspondence of The Mirror.*)

LONDON, July 17.—Probably in order to prepare for the coming off-season in theatrical circles, newspaper discussions more or less sane (generally less) are beginning to bob up all around. The principal discussion in the week now ending has had to do with the subject of "theatrical morality."

The argumentation in question has arisen from the fact that Harry Lauder, orating to a *Daily Chronicle* interviewer a week or two ago, asserted that the morality of the theatrical stage was far lower than that of the variety ditto. The Caledonian comic singer even went so far as to indicate that that delightful play, "What Every Woman Knows, by "Jimmy" Barrie (as Lauder called him) was anything but a "moral" drama. Fancy that! as Ibsen says.

That remarks so ridiculous should be made by so clever and so canny a comedian was, of course, a matter for regret among all but the most unthinking. At the time of Lauder's utterance the London *Referee* pointed out to him that he should confine his humor to stage purposes and not indulge in that sometimes dangerous quality when off the stage. This brief admonition was the best way to treat so inept an utterance as Lauder's in this "morality" connection.

Some other journals, however, and particularly the *Westminster Gazette*, took up the Lauder assertion as though it were worthy of serious consideration. This journal first printed a long article on the subject by its shrewd critic, E. F. Spence (a celebrated London lawyer), and followed that article with a series of interviews with sundry leading actors and actresses, extracting therefrom opinions on "theatre morality." Forsooth!

Now "morality" is, of course, a most necessary thing, and the world could not be very well run without it. In point of fact (speaking strictly between ourselves), I am inclined to think that the world could very well do with a little more of that article. But this by the way, and without prejudice to the immoral and to what our scientists and a certain class of theologians now describe as the non-moral. Of course, we who know the stage well, well know that it has many more temptations than fall to the lot of most professions; but taking it for all in all it may be safely assumed that, for the most part, stage folk are as moral as other people. When they are not—and a good many of them are not—I have always noticed that they are the class of people, whether male or female, who would indulge their immoralities in whatever walk of life they had chosen to travel. But no more on that head.

It is enough to add that all the actors and actresses interviewed—and interviewed very cleverly—by the *Westminster Gazette* representative naturally denounced or poohpoohed Harry Lauder's foolish statements, especially as regards his unaccountable sniffing of immorality in the works of Barrie, who is surely one of the purest of playwrights that ever put pen or typewriting keys to paper. Among the interviewed were Cecilia Loftus, Constance Collier and her husband, Julian L'Estrange; Yorke Stephens, Sybil Arundale, and Violet Vanbrugh, who is playing the wicked woman in Clyde Fitch's drama, The Woman in the Case, at the Garrick. Violet slyly hinted that if Lauderism in such matters were rife this play of Clyde Fitch's wouldn't have appeared in public. Oh, Violet, Violet! How can you be so cruel to Clyde?

Much newspaper space, which could have been far better employed, has also been devoted this week to letter-writing and recrimination regarding our Bernard Shaw's latest Shaw d'œuvre, a topical sketch entitled Press Cuttings. Since I notified MIRROR readers a week or two ago that the censor had banned this playlet, thus making the second Shaw play he had prohibited in about a month, arrangements were made to give a kind of private performance of Press Cuttings. This was given at the Little Court Theatre in Sloane Square a few days ago, and it was managed by those concerned forming themselves into a kind of guild, the price of membership (five shillings) providing admission to see this precious work.

I regret to have to say that, like his recent "conversation" entitled Getting Married, Shaw's sketch, Press Cuttings, was far and away unworthy of that always bold but often brilliant writer. Its epigrams, savoring more of pantomime gags than of literary taste, were for the most part lavished upon our English military system, such a splendid soldier and administrative warrior as Lord Kitchener of Khartoum being held up to offensive ridicule and weak jibes. If any one doubts my estimate of our Irish Ibsen's latest vouchsafement, let him buy the book of Press Cuttings—price one shilling—and read it for himself. Then he will apologize to me for his doubt of my opinion.

All I have to add regarding this production is that sundry journals, from the mighty *Times* downward, have published letters from Shaw and others for or against him until the whole of this unimportant matter has become nauseating. Personally I am in favor of the censor's censoring this time. I don't think that even the great and glorious Shaw should be allowed to ridicule and pour the vials of his contempt upon such great public servants as Kitchener and others whom he has selected for his *dramatis personæ*. And so enough of that.

A considerable amount of unnecessary gush and newspaper correspondence has this week also been shed concerning the production at the Globe Theatre (lately the Hicks) of the play entitled His Borrowed Plumes, written by Mrs. George Cornwallis West, late Lady Randolph Churchill, and previously Miss Jerome of the U. S. A. Hitherto most of us have had occasion to speak highly of the literary gifts of this brilliant woman, so widely esteemed in England's best political and society circles. Strangely enough, however, in this her first produced play Mrs. Cornwallis West manifested a drop below mediocrity and gave us a work so conventional and so undistinguished that some of us could scarcely believe that it had emanated from her pen. Yet lo! because it was the work of so distinguished a society hostess it has been received by some journals and by correspondents in the public prints as a heaven-sent work of genius. Several performances of the play have been given, of course to splendid business, for Society with the biggest S has kept rolling up to the box-office in more or less gorgeous equipages. Mrs. West's specially engaged company included Mrs. Patrick Campbell, Stella Patrick Campbell, Gertrude Kingston, Henry Ainley and other clever players.

The most interesting event for Americans in London this week was the splendid all-American performance given at the Palace Theatre on Thursday in aid of the Fresh Air Fund, which is run by Cyril Pearson, who also runs the *Evening Standard* and the *Daily Express*. I have little sympathy with the methods adopted by these journals, especially in the political line, nor do I care for these journals' hustling and extravagant doings. The Fresh Air Fund, however, is a splendid charity for taking poor little slum children out into the country, and thus bringing some of God's sunshine into their little lives. All the available American artistes in London contributed to the mammoth programme, among them being Joseph Coyne, Fanny Ward, Clarice Vance, My Fancy (the pretty little sand-dancer), Judge Walter C. Kelly, Willard Sims, Caryl Wilbur, Reynolds and Donegan and Rose Stahl, who last night finished her most interesting season in The Chorus Lady at the Vaudeville.

This all-American all-star Fresh Air Fund matinee was invented and organized by Bert Levy, the brilliant American cartoonist, who is again achieving great success at the aforesaid Palace Theatre. It was, in sooth, a grand and glorious affair and a great credit to your great Stars and Stripes land.

The remaining new play output since I last had the honor of mailing has been of the meagerest nature. There have been four more little examples of Sunday Night Slush in the shape of prurient plays, so-called. For their pruriency and their general feebleness of construction and characterisation none of them deserve further mention.

Closures continue to come along with considerable frequency. The St. James' closed a few nights ago to reopen in September, when Actor-Manager George Alexander will produce Sir Arthur W. Pinero's new play, to be entitled Mid-Channel. Afterward Alexander will present King Henry the Eighth, with himself as Wolsey.

The Haymarket has also just closed to reopen in September with Herbert French's new repertory theatre scheme starting with King Lear. His Majesty's closes to-night with the 100th performance of The School for Scandal, to reopen in September with False Gods, adapted by J. B. Fagan from Brieux's La Foi. The phenomenal run of The Merry Widow is expected to end at Daly's next Saturday. When that theatre reopens Manager George Edwardes will present The Dollar Princess.

Charles Frohman sailed to-day per the *Lusitania* for New York, there to present fourteen new productions in less than that number of weeks. Isn't it marvelous?

GAWAIN.

NEW FARCE AT SPRINGFIELD.

Joseph M. Gaites will try out a new farce by Ralph Lumley, an Englishman, entitled I Love My Wife, at Springfield, Mass., Monday, July 25. Dallas Welford is the star of the company. Mr. Lumley is the author of Aunt Jack. If the piece succeeds it is Mr. Gaites' intention to engage a company to support Mr. Welford and produce it in New York early in the season.

BRANDON THOMAS SUFFERS A STROKE.

Brandon Thomas suffered a slight stroke of paralysis in London on July 16. He has lost the use of one arm and one leg, but the physicians think the disability only temporary.

LANSING ROWAN TO STAR.

Lansing Rowan, having recently returned from the West, has signed with a New York manager for a term of years to be starred in a new play opening in September.

ANNUAL BARN DANCE.

Actors at Fair Haven Give Sixth Yearly Entertainment

The Fair Haven Fishing Club gave their sixth annual barn dance in Arthur Smith's barn at Fair Haven, N. J., on the evening of July 22.

"Rube" costumes were prescribed by the committee on arrangements, which numbered among its members R. "Canopy" Hume, F. "Windy" Herbert, A. "Shoe" Bennett, L. "Sea Pig" Hunting, A. "Sugar" Smith, J. "Dutch Cleaner" Mack, G. "Crew" Gliday, J. "Ad Lib" Murphy, C. "Crab" Connors, P. "Lay Out" Gorman, R. "Duck In" Van Osten, L. "Weakfish" Pike, W. "Promoter" Moore, C. "Mary Ann" Bugbee, T. "Cup" Hunting, Jas. "Tool Chest" Mack, W. "Opposition" Drew, C. "Admiral" Nelson, R. "Legit" Smith, W. "Laughing Horse" Mason, F. "Chair" Spitz, C. "Rowboat" Burmaster, R. "Frog" McAllister, F. "Hustler" Frick, A. "Tooty" Hendrickson, M. "Raffles" Bernstein, F. "40 per load" Martineau, F. "Oh, Sure" Wesson, R. "Not Far" Near, T. "Shovel" Morrissey, F. "High Roller" Pierce, B. "Quiet Nip" Fielder, M. "Landscape" Flannery, E. "Chicken" Smith, D. "Noisy" Gracey, M. "Fifty Fifty" Krause, I. "To-morrow" Weber, F. "Rickey" Howie, A. "New Gun" Shelhardt, J. "Gabby" Caron, C. "Box" Emmons, T. "Oiler" Evans, S. "Night C." Bernstein, J. "P. O." Barry, F. "Pinochle" Taylor, J. "Porpoise" Cantwell, E. "Low Water" Wrothe, J. "Cowboy" Mason, H. "Single" Blocksom, L. "Humphrey" Bennett, G. "No Noise" Weinman, R. "Port" Ballin, J. "Indiana" Hoeffler, C. "Shorty" Lambert.

The floor committee was made up of Capt. Charles Nelson, chief; Dr. R. "Spirit" Hume, assistant, with the following aids: William Mason, Frank Herbert, Frank W. Martineau, Thomas Morrissey.

As is usual, guests were invited to bring their own lanterns.

BEN GREET PLAYERS AT COLUMBIA.

The Ben Greet Players will begin a week of open air performances of Shakespeare under the auspices of Columbia University back of the gymnasium Monday night, Aug. 2. The repertoire for the week beginning Aug. 2 is as follows: A Midsummer Night's Dream, As You Like It, The Taming of the Shrew, Hamlet, A Midsummer Night's Dream, Twelfth Night and The Tempest.

THEATRE CHANGES HANDS.

The Van Curler Opera House, Schenectady, N. Y., will pass into the hands of Charles G. McDonald on Aug. 1. The house will be run on the "open door" policy.

BOOKS AND MAGAZINES.

THE BULL, TORRMA, by Andre Castaigne. Indianapolis: The Bobbs-Merrill Company.

André Castaigne, the well-known illustrator, has in this novel attempted to picture the lives of certain English and Continental vaudeville performers which must of necessity be accepted as the author's idea of typical members of their profession. In his investigations of this little world Mr. Castaigne has been able to see little but gloom, and it is obvious that the performers from whom he gained his impressions must have been either chronically pessimistic or by habit accustomed to the receipt of more kicks than halfpence.

In reading the book one gets the idea that Mr. Castaigne is sincere in the portrayal of his own impressions and by this very quality he succeeds in holding the attention of the reader; yet at the conclusion one lays down the book with a feeling of disappointment that so promising a field as he has selected should have been tilled by so inexperienced a husbandman.

There does not appear to be a single character in the book that the author has endowed with even ordinary intelligence except Jimmy and Jimmy's cleverness seems to be confined to mechanics. The heroine, Lily, a trick bicyclist, is so unconscionably stupid in her every action that it is difficult to see wherein Jimmy found the inspiration for the chivalric devotion he displayed.

The illustrations are by the author, and are not in Mr. Castaigne's best style.

PARTNERS THREE, by Victor Mapes. New York: Frederick A. Stokes Company.

Mr. Mapes' novel starts off in a manner somewhat unusual for the story of the happy ending, inasmuch as his autobiographical raconteur is at the second anniversary of his incarceration in Sing Sing, with the not apparently cheerful prospect of a two years' "stretch" before him. Yet the happy ending is there just the same. The autobiographical young man in the prison cell is not the hero, but is a most devoted worshipper of the hero, who gets the right girl and all that sort of thing.

The novel is a very readable piece of work and shows that Mr. Mapes' training in playwrighting has been of value to him in that there are only eight speaking characters, if we except a rather unnecessary farmer on a Westchester County by-road and four words uttered by that farmer's small son.

None of the characterisations are particularly strong, and neither their problems nor the situations which they have to face are absorbing, yet the book is distinctly interesting and the reader will doubtless rejoice with the doctor when he secures his Antoinette. To the end a god must descend in a machine and Mr. Mapes never hesitated for a moment when the proper time came, but with a firm hand pulled the right ropes and down he came.

Gossip of the Town.

Dora Goldthwaite has returned from a business trip to the Pacific Coast.

A new song, "When Teddy and I Are Partners," is being sung by Eva Tanguay in The Follies of 1909.

De Wolf Hopper has returned to the city after a two weeks' engagement at Delmar Gardens, St. Louis.

Christine Norman, leading woman of the stock company at Elitch's Gardens, Denver, and last season in Charlotte Walker's former role in The Warrens of Virginia, has been engaged by Charles Frohman for one of the principal roles in Henri Bernstein's new play, Israel.

John Bowers, last season leading man with Donald Robertson, will act in that capacity with Beulah Poynter the coming season.

Louis Calvert, one of the producers chosen for the New Theatre, has a new romantic play by Leon M. Lion and Charles Gibson entitled Jack O'Jingles, the American rights of which he has obtained. Mr. Calvert hopes to give the piece a production here during the coming season.

Mrs. Charles C. Burnham is spending some time at Chicago, Ill., and later will join Mr. Burnham at Sioux City, Ia.

Mrs. Beatrice Farquhar Bergen has been granted a divorce from Thurlow Bergen, at present leading man with Florence Roberts.

William Faversham has obtained from Charles Frederick Nirdlinger, the author of The World and His Wife, a new play which that author has just completed.

Mabel Bunyea has been engaged by John Cort for the role of Angela in King Dodo.

G. Schlotterbeck claims to have copyrighted a play with the title of The Dollar Mark in May of 1908. Mr. Schlotterbeck announces that he will produce his play of that name in New York on Aug. 25. Theatre not named.

George Alison and wife left St. Paul, Minn., for a short rest at their Massachusetts home before starting out on their Winter season.

Simone Benda, who was married to Claude Casimir-Perier at Gisors, France, on July 17, is known on the stage as Simone Le Bargy. M. Casimir-Perier is the son of the ex-President of France.

Elizabeth Warren, of Enid, Okla., has been engaged for The Follies of 1909. Miss Warren will represent Oklahoma in the musical revue.

Edward Everett will go ahead of Al. H. Wilson this season, and Chris Nauman will be the treasurer of the attraction.

Adele Rafter, late of the Kolb and Dill company, spent two weeks in Cheyenne, Wyo., the guest of her uncle.

Recent engagements for Al. H. Wilson's company will include Beresford Lovett, George Stebbins, Esther Rutland, and May Rutland.

In Wagenhals and Kemper company's forthcoming production of Marion Fairfax's modern drama, The Builders, a leading role has been assigned to Tully Marshall, who scored most effectively in New York in Paid in Full.

Of the members of the Paid in Full company with which the Wagenhals and Kemper company will open their New York season, William Riley Hatch, Florence Robinson and George Belden have played in the piece more than 500 consecutive performances.

John Sloan, acting manager for William Faversham, has been visiting his parents at Peoria, Ill.

Madame Sacchetto, a dancer now the vogue in Germany, has been engaged for the dancing corps of the Metropolitan Opera House.

Winthrop Ames, the director of the New Theatre, is said to have obtained for use at that house Rudolph Besier's The Don, soon to be done in London at the Haymarket.

Thomas Gorman, Jr., treasurer of the Main Street Theatre, Peoria, Ill., will assume management of the Temple Theatre at Grand Rapids, Mich.

Walter S. Willis, late of The Red Mill, has been engaged for the role of Westinghouse Morse in The Top o' the World.

Adelaide Thurston will appear next season in Contrary Mary under the management of Francis X. Hope. The play is by Edith Ellis.

Five companies of The World and a Woman, a three-act society problem play of American life, will cover the greater part of the United States and Canada, under the management of Earl Burgess. He has obtained the exclusive domestic and foreign rights of this piece, and it will be exploited on the most extensive scale.

Marian Van Dwyn has returned to this country after an absence of three years. Miss Van Dwyn is a contralto and will be heard as a concert and oratorio singer.

William Lawrence, who is to star in Uncle Dave Holcomb, has just returned from a visit to Denman Thompson in West Swanzey. He reports Mr. Thompson in good health at seventy-six years of age. Mr. Lawrence had just finished five seasons as Mr. Thompson's successor in The Old Homestead. Mr. Lawrence opens Sept. 4 under the direction of Jno. A. Himmelein.

For The Love Cure Henry W. Savage has engaged Louis Gottschalk and Fred Frear.

THE ACTORS' SOCIETY.

THE HUDSON THEATRE RECEIVES THE "CLEANEST STAGE" LOVING CUP.

Henry B. Harris Makes a Timely Speech—The Play-Reading Committee Has Another Meeting—Albert Roccardi Nearly a Hero—McKee Rankin's New Star—Gossip of Members Here and There.

After many months of good-natured competition and active voting the loving cup offered by the Actors' Society to the theatre having the cleanest stage and the neatest-kept dressing-rooms was awarded last Thursday to the Hudson Theatre. On Wednesday President Thomas A. Wise sent the following letter to Henry B. Harris, the manager of the Hudson:

Dear Mr. Harris: No doubt you are aware that we have recently held a voting contest to endeavor to find out which theatre in the United States and Canada had the cleanest stage and dressing-rooms. The voting was done from coupons in the theatrical publications and the prize was a silver loving cup. It is with great pleasure that I inform you that the Hudson Theatre, New York city, received the greatest number of votes, and therefore the prize must go to your employees. Will you kindly let me know when it will be convenient for you to receive me and the committee in charge that I may hand over to you the prize which you and your employees so highly deserve? Yours respectfully,

THOMAS A. WISE, President.

Mr. Harris in reply made an appointment for the following day, July 22, and at that time President Wise, Vice-President Fanny Cannon and Secretary H. Nelson Morey called at his offices in the Hudson Theatre, when Mr. Wise, in a well-made speech, presented the beautiful cup. In accepting it Mr. Harris expressed his surprise and his pleasure and declared that at the opening of the house he would call his crew together and show them what their good work had won for him. He was pleased to know, he said, that his efforts toward a well-kept theatre, from the front of the house to the stage and dressing-rooms, had brought about such a pleasing result. He added that he hoped he would always, as formerly, be successful in looking after the comfort and safety of his players as well as of his audiences, and that as easily as he presented the former with a clean stage and dressing-rooms he hoped to be able to present the latter with clean plays. Since the award Mr. Harris has been busily receiving congratulations.

Last Thursday evening the Play Reading Committee met once more to consider the remaining four plays of the large number submitted to them during the past six months or so for production. One of the four plays was read carefully by the committee, one role of the play being allotted to each member and the manuscript "acted out" as if at a regular rehearsal, and at the conclusion of the reading the piece was rejected, therefore bringing the number of possibilities down to three. At the next meeting one of the remaining trio will be considered, and in this way finally one will be chosen for performance under the management of the society.

Albert Roccardi proved himself a near-hero of no mean bravery one day last week. In his launch, the *Swastika*, in company with two friends, he had left his Summer home over at the Highlands in Jersey and was gayly cruising about some distance from shore when a big storm (July 18) blew up and the little *Swastika* became disabled and unmanageable. It became necessary for the three occupants to rig up a harness of rope with which to draw her after them to shore and then jump overboard. It was all quite thrilling, and the three were "battling bravely against the seething waves" when there was a cry from Mr. Roccardi and his companions found that he was unable to swim further and in danger of becoming badly tangled in the aforesaid harness. The two finally were able to place him back in the disabled launch and he was drawn to shore ignominiously towed by his two guests. He is now slowly recuperating from his adventure prior to rehearsals of The Man from Home, for which Liebler and Company have re-engaged him for next season.

Betsey Burke (Edith Campbell) leaves town about the first of August for a trip to California, returning in the Fall in time to open in the new play in which she is to be starred by McKee Rankin.

Milton Stallard arrived in New York last week from Ye Liberty Playhouse, Oakland, Cal., and one of the first things he did on his arrival was to join the Actors' Society. He couldn't have chosen a better way to inaugurate his New York stage career.

Albert Easdale has been engaged for the leading role, that of the minister, in The Volunteer Organist, next season.

Henry W. Savage has obtained Frank R. Montgomery for the role of Lijoes in his production of The Gay Hussars. Last year Mr. Montgomery played the leading Spanish character part in Augustus Thomas' The Ranger.

Blanche Seymour has returned to town after a lengthy and very successful tour in vaudeville in Billie Burke's condensed version of Uncle Tom's Cabin. In the vaudeville arrangement of the old play Miss Seymour doubled the roles of Topsy and Eliza, a feat which only a stock company actress of her experience would have found easy. Her characterizations were awarded some excellent notices on the road.

Earl C. Simmons arrived in New York last week after a successful season of twenty-two weeks as leading man of the stock company at the Oliver Theatre, Lincoln, Neb. His principal successes during that period were scored in the leading male roles in The Girl of the Golden West, When Knighthood Was in Flower, and The Man from Mexico. The week of the latter play was the biggest of the company's season.

John Maurice Sullivan, last season with The Traitor, has been engaged by George H. Brennan for his production of Eugene Presbrey's new play, The Coast of Chance.

Sue Van Duser (Mrs. Harry Stubbs) recently underwent a serious operation at the Hahnemann Hospital in Chicago, from which, happily, she is reported to be rapidly recovering.

Thomas MacLarnie having closed with the Davidson Stock company in Milwaukee is Summering at Orr's Island, Me.

Mr. and Mrs. Robert Hyman (Marie De Trace) have just closed a successful season with the Poli Stock company in Waterbury, Conn.

William T. Chatterton and Mrs. Chatterton (May Bretonne) are credited with having scored a success of good proportions in the production in the West of the dramatization of Elinor Glyn's novel, "Three Weeks."

Julia Morton has returned from Peak's Island, Me., where she has been Summering, while her husband, Mr. Siddell, was a member of the Summer Stock company at that resort.

Charles Rowan opened July 19 with the Hunter Bradford Stock company at Hartford, Conn.

William Dashiell, now a popular member of the Poli Stock company at Waterbury, Conn., will close with that organization July 31.

De Witt Newing, having closed his Summer season with the stock company at Peak's Island, Me., returned to New York last week to take up rehearsals for the role of Dick, the young reporter, in A Gentleman from Mississippi, for which he has been engaged for next season.

Thomas V. Emery, while the light comedian with the Friend Players in Milwaukee, was often utilized for character heavy roles (as well as eccentric characters), and consequently has been retained by the management of the now combined Friend Players and Brown Stock company in that city for an extended season of four weeks. During this extra season, in addition to the kind of roles in which he has already been seen in Milwaukee, he is to be intrusted with "juvenile" parts. Mr. Emery certainly has variety in his career. He expects to return to New York about Aug. 10.

Seth Cabell Halsey, after a short season with the Bannister-Greenwood company at Moline, Ill., is back in town. Next season he is to appear in a character role in vaudeville in support of a star already a headliner in that field.

LOIE FULLER TO TOUR.

Under the direction of M. H. Hanson, Loie Fuller is to revisit this country early next Fall and dance her way, with the girls whom she had taught what she calls "natural dancing," from Boston to the Pacific Coast, to British Columbia, Eastern Canada and Mexico. It is years since Miss Fuller has paid more than fleeting visits to her native land. Her vogue in France and other parts of Continental Europe and South America has persisted through all the various transformations of her art and talent. It began with her invention of the "serpentine" dance, which she performed for five hundred nights or more at the Folies Bergere. It grew greater when she took to a more dramatic form of art with the production of her Salome at the Comédie Parisienne. Her newest is the introduction of the "natural dances," in which she will appear when she returns in September.

Miss Fuller will have complete charge of the ballets at the new Boston Opera House. She has been engaged with her fifty girls, whom she calls "muses," to interpret six important ballets, illustrative of Beethoven's sonatas, Liszt's rhapsodies, Shakespeare's A Midsummer Night's Dream (with Mendelssohn's music), Salome (with Pierne's setting), Orpheus and Eurydice (with Gluck music), Undine and other subjects. Andreas Dippel has also engaged her for three evening and three matinee performances at the Metropolitan Opera House, between Oct. 30 and Nov. 13. While in California, the "natural dances" will be seen in the Greek amphitheatre at Berkeley. Rodin, the great sculptor, after seeing Miss Fuller's arrangement of A Midsummer Night's Dream wrote her a letter in which he declared that "nothing in all antiquity" could have been more beautiful.

CAST FOR DIETRICHSTEIN'S COMEDY.

David Belasco announces the complete cast of Is Matrimony a Failure? Leo Dietrichstein's comedy, as follows: Frank Worthing, William Morris, W. J. Ferguson, Frank Manning, James Bradbury, Edward Langford, John F. Webber, Newton Lindo, Robert Rogers, Kathryn Osterman, Jane Cowl, Louise McIntosh, Louise Woods, Julia Reinhardt, Blanche Yurka, Margaret Ferguson, Jessie Morris Sullivan and Jane Grey.

The company will open at Atlantic City Aug. 16, and comes to the Belasco Theatre, New York, Aug. 24.

It is said that all the members of the cast are married with the exception of Jane Grey, whose engagement to be married was recently announced.

SONG HITS AND OTHERS

THE PERCENTAGES OF SUCCESSES TO FAILURES IN SONG WRITING.

"C. Sharp" Discusses the Eleven Songs of the Season Which She Calls Successes—Regrets for Gilbertian Days—Belief in the Integrity of Public Taste.

We always hear of the failure that succeeds, but never of the success that fails. There were approximately 40,000 musical compositions copyrighted during the season of 1908. Out of these 40,000 melodies, or "maladies," as Jeff De Angelis would say in The Beauty Spot, how many tunes will live or have survived the season? In other words, how many "hits" reached the bull's-eye of popular approval? Of course some of the musical spasms of the great or near-great are merely repetitions of past glories. A few of our alleged composers are rather like the .22 caliber repeater that misses fire every other shot; in fact, they miss fire so many times that when the "composerial" gun finally does go off it often makes a very big noise.

However, to return to my first question—for it is easy of solution. Out of 40,000 pieces of music printed and placed on sale how many "hits" can we ring up on the register of memory that will live beyond the ordinary calendar of musical events nowadays? Five or six I really believe allows a wide margin, but, for the sake of argument, let us say a dozen. Eleven of this dozen are, "Are You Sincere?" "I Wish I Had a Girl," "Hello, People," "Aren't You the Girl I Met at Sherry's?" "Yankiana Rag," "Yama Yama," "Cuddle Up a Little Closer," "Arab Love Song" (the theft of which Marie Cahill is now trying to prevent by a damage suit), "Jungle Town," "My Brudda Sylveste," and (I almost forgot) "I Remember You."

The above, I may add, are in the ultra popular class and do not include any of the publications of such firms as Schirmer, Ditson, Boosey or the houses that publish the classics, semi-classics or lasting successes, like the Metcalf, McDowell, Bond or Beach songs.

"Hits" are generally the result of interpolation in the different musical comedies, by artists of more or less intelligence, and often the personality of the singer alone will establish a natural "hit." Though the public can sometimes be forced into buying a piece of music by persistent and judicious advertising, still it is always a costly means of creating a demand for their goods, and is avoided if possible by publishers.

Now for a rough guess at the amount of sales accorded these musical children of genius. "Are You Sincere?" written and composed by Gumble, published by Remick, with a sale of about 80,000 to 90,000 copies; introduced by singers mostly in vaudeville; absolutely ordinary in theme and verse, nothing to distinguish it from the usual mass of vocal misfit clothing perpetrated upon an unsuspecting public.

"I Wish I Had a Girl," written by Kennedy, published by Remick, who is reputed to have paid $10,000 for the publishing rights alone. Introduced by Clarice Vance, with a 100,000 copy sale to begin its start for popularity, it is really a good song in every way. At the time of its publication it was also original. Now it has so many imitators it is difficult to find the original creation in its entirety.

"Hello, People," needs no introduction, for it well deserved its popularity; is a clean-cut, well rendered song from Havana, possessing much musical meaning and will be a lasting success.

"Aren't You the Girl I Met at Sherry's?" by Corin and Feist, a sale of about 80,000; was introduced in The Gay White Way at the Casino, sung by Frank Doane, and is a dainty number, musically and lyrically.

"Yankiana Rag," from Miss Innocence, written by Melville Gideon, published by Shapiro, with a sale of some 60,000 copies; a fair song possessing some originality.

"Yama, Yama," and "Cuddle Up a Little Closer," from The Three Twins, by Hoschna, published by Witmark, with a combined sale of about 250,000 copies. "Yama, Yama," sung by Bessie McCoy, is a delightful little song, a very pretty lyric and melody, with a unique twist distinguishing it from the ordinary trash of this caliber.

The "Arab Love Song," by Sylvio Hein, published by Harris, and sung by Marie Cahill in The Boys and Betty, with a sale of about 75,000 copies to its credit, is also a melodious number. This song was greatly aided by its capable rendering.

Then "Jungle Town," 80,000 copies and up, and not a particularly original number.

"My Brudda Sylveste," sung by Mable Hite, with a real character note struck through it all; a sale, I should judge, of about 75,000 copies, deserving double the amount.

Then "I Remember You," hopelessly out of the running from a musical standpoint, although it had a large sale.

Now subtract twelve songs from 40,000, and we have a nice percentage to lay away on the shelf—for that is the final graveyard of the songs that never arrive—and this is why, simply because the music publishing business is open to all, and each house vies with the other in accumulating a large staff of good, indifferent or bad writers, regardless of quality. Let some writer make a "hit," even accidentally, and they are mostly made that way, and he considers himself eligible for a pension from the United States Government for the rest of his life. It is only quantity that counts after all. I read an advertisement the other day of a well-known publishing house in which they listed their song writers under contract. It seemed to me that I read the name of every composer who had attained any publicity in the song writing field within the last ten years. And still other houses are producing songs just as eligible to popular membership.

The trouble is that half the percentage of song writers graduate from piano salesmen, the wrapping department, or even the errand boy sometimes strikes a pay streak, gets an idea from a friend, picks it out on the piano with one finger, has another friend who does a turn in vaudeville and who agrees to try the song out. It is accordingly accepted by the house, placed in the hands of the arranger, it comes out in the professional department, happens to possess a whistleable lilt, people hear it and ask for it in the shops, and the house naturally follows up the opening by endeavoring to interest their professional friends. It soon becomes the best seller for the firm, often to the detriment of better musicians and less lucky composers.

This is a true record of the evolution of most writers to-day. And what happens to the other 39,988 climbers on the staff of music you ask? I fear they are reduced to bars and beats, for the nonce, and gradually grow old and gray in a will-o'-the-wisp pursuit of the illusive muse.

And the lyrics, mostly metrical crimes committed in the name of poesy. When Gilbert, the Shakespeare of light verse, wrote his highly insidious, sometimes invidious, nonsense rhymes, we heard real parodoxes in parodies full of sparkling vim, the veritable champagne of dialogue—funny stories in songs, which of course always tickle the public ear, but with the Gilbertian finesse and delicacy of touch, which proves too truly that it matters not so much *what* we say as *how* we saw it.

And this was before that dreadful germ and misnomer, "highbrowism" appeared upon the horizon of our local talent. We are now so afraid of earning the above awful appellation that we do not dare to produce either poem, song or verse without its allotted share of vernacular and slang to lend it spice and vulgarize it to the common level of every day standards. And in studying the psychology of the average audience I find that it is the simple, dainty, heart interest little story in a song—just a touch of pathos which does not necessarily become bathos, that appeals. Why is it the Coster gems of Chevalier, Harry Lauder's little Scotch fantasies, even Vesta Victoria and her "Waitin' at the Church" have their tug at the heart strings and so on. It is because they possess the heart interest, and even the gallery finally succumbs. I heard a lyric the other day that struck me quite forcibly as both artistic and simple. It was called the Sum of Life and this is how it goes:

A little smile,
A little while—
And then a tear within the eye.
A little life,
A little strife,
A little love,
And then good-by.
A little pain,
A little rain.
Some daisies growing in the sod;
A little grave,
A soul to save,
Then face to face with God.

The melody and harmonization was delicate and sweet, and I believe if such a song were to reach the public ear it would leave a strong impression. Another lyric possessing unusual sweetness in its plaintive appeal is "Just A-Wearyin' for You," by Carrie Jacobs Bond. This little song has had a very large sale, notwithstanding the fact that it does not belong to the popular contingent. I will repeat it to show its charming simplicity:

Just a-wearin' for you
All the time a-feelin' blue—
Watching for you, wonderin' when
You'll be comin' home again.
Restless—don't know what to do—
Just a-wearin' for you.

Now I do not believe the most callous public would fail to be touched were they able to hear many times and often the too few little songs like the above, full of tender fancy, not necessarily complex, but musical in thought and feeling, for after all the public does not lack heart if it sometimes does lack discrimination and an honest tear or honest laugh will reap its full reward, I know.

C. SHARP.

INTERESTING SUIT IN CLEVELAND.

O. W. White, a negro, has brought suit against the Euclid Avenue Garden Theatre, Cleveland, O., for $300 damages, alleging that he was refused admission to the theatre after having purchased tickets. The management of the theatre declares that the tickets were obtained under the pretense that they were for patrons of a certain Cleveland hotel and have determined to make this a test case.

ACTRESS NOW A SALVATIONIST.

Florence Worth, once a member of Fanny Davenport's company but now an officer in the Salvation Army, spoke in the Army Hall, Fourteenth Street, New York, on July 20 and related some of the incidents of her stage life.

THE LAW'S DELAY.

Supreme Court Justice Giegerich, having ordered certain repairs to be made in the walls of the Metropolitan Opera House, it was discovered that the repairs had already been made by the owners and approved by the Building Department.

CHICAGO THEATRICALS

Midsummer Offerings in the Great Western Centre—Notes of Enterprises for the New Season—Personal Chat.

(*Special to The Mirror.*)

CHICAGO, July 27.—The Gentleman from Mississippi, which has been at the Grand Opera House for many weeks, will remain until Oct. 2.

The Traveling Salesman at the Illinois will soon reach its fifty-second week since its production at Atlantic City early last August. Frank J. McIntyre has not missed a performance during the year's unbroken run, and nearly all others of the company have the same record. The only change in the cast was caused by the retirement of Gertrude Coghlan.

Augustus Pitou, Jr., manager of The Traveling Salesman company, has another reason than the success of play to be happy over his stay in Chicago this Summer. A girl baby arrived at his Chicago home a few weeks ago. Both the baby and Mrs. Pitou (Gertrude Coghlan) are in excellent health. Mr. Pitou admits that he had the name Augustus III all ready to apply. When he found it would not do he resolved to save as much of the name as possible. Margaret Augusta was chosen.

Burt L. Perry, who has been treasurer of the Illinois for several seasons, returned last week from Atlantic City, where he spent his vacation with Mrs. Perry. Mr. Perry is now preparing documents under the guidance of Augustus Pitou, Jr., to show that Will J. Davis originated the "show" business and that Augustus Pitou staged it, beginning with Noah's Ark.

Manager Herbert Duce, of the Garrick, will be vacationless this Summer, the many and growing interests of the Shuberts here requiring his continual attention. He says that the Shuberts are negotiating for two more theatres in the Loop, and that there are so many good attractions for the Garrick the coming season that hardly any will play longer than two weeks.

Fred Bock, of A Gentleman from Mississippi, the old time leading man who was a matinee idol at McVicker's about twenty-five years ago and used to conduct a stock company in Minneapolis, has been re-engaged for the coming season in his present part. Mr. Bock was once congratulated on having a successful stock company, and he replied that his brother had a successful stock farm, which was much better property to brag about.

An unusual playlet is to be tried out here called The Eagle's Prey. The story is romantic—about a drought in Egypt and a sacrifice to end it. The most beautiful maiden in the country offered as a sacrifice by being left on a pyramid is carried off by an eagle. It is proposed to have the eagle fly out over the audience like the balloon in The Three Twins at the Whitney, carrying the girl in its talons. J. Duke Jaxone, an actor, is the author of the play and Vernon Bester of this city has written the special music.

The new leading man at the People's is Bert Nowlin.

Flo Collier, a young Chicago singer, has made a local success of coon melodies and recently accepted a local engagement to sing exclusively that kind of song.

Pearl Barton, a young singer at local concerts and in vaudeville, has accepted an engagement with Cort Theatre musical stock company and will make her first appearance with The Girl from Bohemia, which will be the opening attraction. Miss Barton is a native of Chicago, with a remarkable soprano voice of exceptional range and quality.

George Kingsbury, who came to the Chicago Opera House as a Savage manager and remained during the entire season as house manager, will continue as manager of the theatre the coming season. Mr. Kingsbury opened the Studebaker years ago for Mr. Savage and was manager of the biggest attraction brought here in recent seasons, The Hippodrome.

A virtually new production of The Queen of the Moulin Rouge is expected at the Olympic, which it will open on Aug. 29. Thomas W. Ryley and Marc Klaw have been in Europe during the Summer and have sent word they have secured numerous new attractions for the production.

Gustave Luders, the composer, was back in Chicago from Berlin via George Ade's farm last week.

The Shuberts will have Havana and The Midnight Sons at the Grand Opera House during the new season. The Harrison Grey Fiske attractions will be played there as usual, and Messrs. Liebler and Company have much time at this theatre as usual nowadays.

There is some talk that *The Open Door*, the special Shubert newspaper, will become a regular theatrical weekly published here, with a daily edition rivaling *The Telegraph* and ahead of it a day or two in circulating here and westward.

Will J. Davis, Jr., of the Illinois, who went to Atlanta for a few days on business, extended his trip to Florida and remained two weeks at Pensacola.

In some respects the situation at the La Salle Theatre, for which the Askin and the Singer interests are struggling to get possession, is decidedly humorous. A hearing was given the contestants about ten days ago and a decision is expected in a few weeks at most. Meantime Manager Singer, with his leading people and his libretto and score of a new production, is all ready to take possession and start rehearsals. On the other hand, Mr. Askin is just as fully equipped with his people, his libretto and his score.

Via Wireless will be seen at McVicker's the coming season. The Barrier, with Theodore Roberts, will follow Maclyn Arbuckle in The Circus Man, the opening attraction.

Herr Hammerstein, who with Charles Frohman and others of prominence in the stage world, has been in Chicago lately, appealed strongly to the reporters as a source of news. The chief point he made was that Chicago ought to have a grand opera house. He was willing to undertake to provide the song birds if Chicago would furnish the cage. It was announced that his grand opera company would be seen here next season.

Manager Ed. Clifford of the National Theatre, who has returned from Mount Clemens, announced W. P. Cullen's production of The Burgomaster as the opening bill of the new season.

Joe Oppenheimer, of St. Louis, who is responsible for the presentation of The Mikado at the Sans Souci Park Theatre last week, should make it clear whether he thought such a production was good enough for Chicago or as good as the business situation at the theatre would warrant. One member of the company, Charles Vaughan, had a right to be there, for his Pooh-Bah was excellent vocally and dramatically.

Henry Woodruff in The Prince of To-night will open the season at Louisville Sept. 6. The production will be the same in all details as at the Princess.

Harry Stone will head one of the two Stubborn Cinderella companies which Manager M. H. Singer will send out next season. Grace Edmund will be the prima donna and Josephine Baird, Vera Stabley, Clara Noelki, C. M. Holley, Charles Wedlake, Frank Carter and Francis Pierlot, for several seasons comedian at the Marlowe, will be in the company. Homer Mason will head the other company and Constance Farmer, Hazel Bennett, Mabel Lavoie, Marguerite Keeler, Ezra Walck, Walter Howe, George Romain, Lester Crawford, Charles Wilson, Charles Damarel and Edward Trout will be in the company.

The Golden Girl, with Jimmy Lucas and Marie Flynn in the leading roles, will open at St. Louis Sept. 5. Mina Davis, Franklin Farnum, Charles Horn, Peter Raymond, Lew H. Fuller and Jo Niemeyer are in the company.

Arrangements have been made for the first production of the musical comedy, Lo, at the Davidson Theatre, Milwaukee.

William Owen and Alice John, of Donald Robertson's company, have gone West with a company to play As You Like It in college towns.

The company for The Goddess of Liberty at the Princess now includes Alma Youlin, who was an ornament of The Tenderfoot during its first season, James C. Marlowe, Percy Jenkins, Hamilton Coleman, Frances Young, Florence Guise, Johnny Fogarty, Augustus Carney and Leoni Pam.

Molly Bawn was the rather old-fashioned but interesting bill at the Alhambra. The stage version of the Duchess's novel was generally well written and Beulah Poynter sufficiently feminine and sentimental in the title role. Esther Evans was exceptionally good as Marcia and Lillian Black made Sarah popularly rough and big-hearted. Frank Tobin looked the lead and played it conventionally. The rest of the company was sufficiently good, including Oscar O'Shea as Philip Shadwell, Bert West as Heinie, William Chapman as Amherts, Jack Jennings as the servant, Charles Terriss as the lawyer. The production was staged by Sam Morris.

Press news from the Garrick says that Zelda Sears and other women of The Blue Mouse company get up early and play tennis in their bare feet on the dewy grass of Washington Park.

Bills this week: Garrick, Mabel Barrison in The Blue Mouse; Grand Opera House, A Gentleman from Mississippi; Illinois, The Traveling Salesman; Studebaker, The Candy Shop; Alhambra, stock in No Mother to Guide Her; Academy, stock, in Lena Rivers.

The engagement of The Tenderfoot with Richard Carle at the Colonial ended last Saturday night, and the theatre is dark for the present.

A. Milo Bennett lists over twenty airdome stocks which he has organized here this Summer.

Pasqualina Devoe sends word from California that she will begin touring in her own vaudeville playlet Oct. 1.

Messrs. Stair and Havlin have rechristened the International. It will be known as the Globe, probably suggested by its circular shape. It used to be a panorama building.

The Goddess of Liberty will be produced Saturday evening, July 31, at the Majestic Theatre, Milwaukee. The first performance at the Princess will be given July 10.

If the Askin company gets the La Salle their production will be The Mountain Girl, by Colin Davis and Addison Burkhardt, music by A. Baldwin Sloane.

Margaret Prussing of this city has succeeded Agnes Lane in A Gentleman from Mississippi at the Grand Opera House. She is the daughter of a Chicago lawyer. Her only previous appearances on the stage were in a few performances of a production by Donald Robertson.

Beerbohm Tree will be in Chicago in February for a fortnight, playing a repertoire.

Rehearsals of The Circus Man will begin at McVicker's this week. In the company supporting Maclyn Arbuckle will be Frank Currier, Edson Miles, Lillian Thurgate, C. W. Goodrich, Esther Lyon, Alice Martin, E. Y. Backus, Jennie Weatherby, W. J. Gross, George Harcourt, Louis La Bey, Harry West, George A. Weller, W. M. Bailey, Sam Reed, Frank Craven, Jonathan Keefe, James Norman and Imogene, the elephant.

OTIS COLBURN.

THE NEW BLACKSTONE THEATRE, CHICAGO.

Here is a picture of the Blackstone Theatre, to be erected on Hubbard Place, Chicago, and managed jointly by Charles Frohman and Klaw and Erlanger and to be devoted to the attractions of those managers. This theatre, which will present a handsome elevation, will be equipped with every modern device, and its stage will be patterned after that of the New Amsterdam Theatre, New York.

CLEVELAND.

Charles Waldron Wins Applause—The Other Girl and Silver Slipper Coming.

The Man on the Box was given a pleasing presentation at the Colonial Theatre 19-24 by the Stock co. Charles Waldron played the title role with dash and spirit, which won him much applause. The rest of the co. filled their roles well. The Other Girl 26-31.

Fantana was the bill at Euclid Avenue Garden Theatre 19-24, and was well rendered. The Silver Slipper 26-31.

Charles Hertzman, for the past five years business manager of the Colonial and Star Theatres, will be the business manager for Henrietta Crosman next season.

WILLIAM CRASTON.

Ada Boshell, char'ters, at lib'ty next season.

WASHINGTON.

Columbian Players' Lucky Thirteenth Week—Desiree Lazard with Henry B. Harris.

WASHINGTON, July 26.—The thirteenth week of the Columbian Players' successful stock season at the Columbia Theatre offers Anthony Hope and Edward E. Rose's delightful comedy, The Adventures of Lady Ursula, which achieves a sterling success with one of the season's largest audiences. The company again excelled in the delineation of their respective parts. The role of Lady Ursula Barrington was played by talented Julia Dean in her happiest acting vein, bringing into play all of those attractive artistic dramatic qualities that have made her one of the strongest of favorites here. Orme Caldara, whose leading work has been of a bright, clean-cut nature, added another success to his credit in the difficult part of George Sylvester. It was a capital characterisation that struck a keynote. The following is the remainder of the cast: Earl of Hassenden, Charles Walton; Blimcoe, Everett Butterfield; Dent, Alexander Calvert; Sir Robert Clifford, Frederick Cecil Lewis; Castleton, Alexander Frank; Ward, James W. Shaw; Dorothy Fenton, Ruth D. Blake; Mrs. Fenton, Clara Sidney. The play was presented with completely new scenery of an elaborate character, specially prepared, and the staging by Frederick A. Thomson, who directed the original production for E. H. Sothern, was admirable. The production was found most worthy of praise for its beauty and completeness. Next week, Cousin Kate.

The Aborn operatic season closed in a blaze of glory at the National Theatre Saturday night with The Bohemian Girl as the opera. The house was crowded. Following the opera the farewell ceremonies included the introduction of the principals who have become local favorites, closing speeches, the bestowal of floral remembrances and the singing of "Auld Lang Syne," in which the audience joined with the company.

The Academy of Music commences its regular season Aug. 2, the opening attraction being The Workingman's Wife, by George Walker, presented under the management of Al. H. Woods. Resident Manager John W. Lyons, having returned from his vacation, has taken hold of the directing of the extensive redecoration that will make the Academy of Music one of the handsomest melodramatic houses in the country.

It is whispered about in theatrical circles here that Robert Edeson will be the lucky actor to have the first play to be written by ex-President Roosevelt. When Mr. Edeson was appearing in Baltimore during the week of March 29 last season the actor came to Washington and cabled Colonel Roosevelt about a play, it being understood at that time that the retiring President was considering play-writing upon his return to America. As the matter had been talked of during a brief visit of Mr. Edeson to the White House, the actor was anxious to remind the Colonel at the outset of his African trip to get all the data possible for the play. A representative of Mr. Edeson, whose name is withheld, was in Washington to-day for the purpose of looking over the copyrighted titles of plays, it having been learned that the ex-President has settled upon Mr. Edeson to introduce his first work. No title has been given out, but those in the know of things dramatic unite in predicting that it will be called Bwana Tumbo. Colonel Roosevelt will not be represented in the play. Merely the experiences of the African trip will be reproduced. The company will be an exceptionally large one and of the extravaganza order.

After seeing the improvements at the National Theatre well under way, Manager W. H. Rapley, accompanied by Mrs. Rapley, will leave Washington for an extended tour of the West, visiting the Yukon Exposition, returning in time for the reopening of the theatre in September.

Desiree Lazard, a talented Washington actress, has been engaged by Henry B. Harris to support Robert Edeson in W. Somerset Maugham's Victorian farce, The Noble Spaniard, appearing in the role of Lady Proudfoot. Miss Lazard made her debut on the stage in Robert Edeson's successful play Strongheart, and later appeared in the cast supporting Mabel Taliaferro in Polly of the Circus.

The early season's bookings at the New National include George M. Cohan in The Yankee Prince, Elsie Janis in The Fair Co-Ed, Maude Adams in What Every Woman Knows, Robert Edeson in Ben Hur, The Traveling Salesman, The Three Twins, Follies of 1909; Anna Held in Miss Innocence, Klaw and Erlanger's Little Nemo in Slumberland, The Third Degree, The Man from Home, The Gentleman from Mississippi, and The Merry Widow.

JOHN T. WARDE.

ST. PAUL.

George Alison's Last Week Made Pleasant by Much Applause.

The Neill Stock co. presented The Warrens of Virginia 18-24. This was the first production in the Middle West of this popular drama, and proved to be exceedingly interesting. Mr. Neill was able to procure some of the scenery used in former productions. The cast was a large one, and required the full strength of the co. Mr. Neill had the part of General Warren, and his portrayal of it was entirely satisfactory. Miss Chapman had the lead among the women, and she was very agreeable. Perhaps the best piece of acting was that by Miss Walcott, who took the part of the negro servant. The balance of the co. appeared to advantage in their respective characters. As this is George Alison's last week with the co., he was tendered much applause in the character of Lieutenant Burton. They will present another war-time play, Her Own Way, 25-31.

Ground for the new Shubert Theatre was broken 26. They hope to have it finished by Thanksgiving Day.

HARRY O. WILLIAMS.

PHILADELPHIA'S NEW SEASON

Preparations Already Under Way for Numerous Early Openings—Some Managerial Remarks—Theatrical Gossip.

PHILADELPHIA, July 26.—Present indications point to an unusually early opening of the theatrical season in this city. There is more life and hustle to be noted around some of the theatres and arrangements are being made for the respective openings. Few improvements have been or will be made to any of the theatres. A little painting here and there, repairs where they are needed, and a general overhauling of the stage mechanism are about the only improvements that have been contemplated. The Adelphi, Forrest and Lyric are practically new theatres, while the Garrick, Grand, Keith's, Park and Chestnut Street Theatre have been in use continually all Summer. The Broad, Chestnut Street Opera House and Walnut may require a little polishing up, but that is about all. Some money will be spent on the burlesque houses and the cheaper priced theatres, but even in such cases the improvements will be limited. Last season's lean profits may have had something to do with the "saving" policy of several of the managements. So, too, may the prospects for the coming season. Managers will tell you they "expect a most prosperous season," but it is more of a hope than anything else. They know that the keenest kind of competition is in store for them. Not only will there be more grand opera than we had last year, but light opera is to be injected into the weekly attractions, while the vaudeville and moving picture houses have steadily raised the standard of their offerings and will be a more powerful factor in the local theatrical field than ever before. "For the local theatres to enjoy a prosperous season," said one well-known manager who happened to be in town the other day, "we have got to give the people what they want and to give it to them in the best possible manner. We cannot hold the public by putting on a good attraction one week and follow it with a poor one the next. Philadelphia has always been ready and willing to pay for the best, but it wants the best. Any manager who fails to keep up the highest standard, both as to plays and players, will quickly find the public disapproval at the box office. After all that is the best guide to the success or popularity of a play. When results at the box office indicate disapproval, it would be better to take that play off instead of trying to force its engagement for two or three weeks, as was so often done last year."

The ability and versatility of the Orpheum Players were never more fully demonstrated than last week, when they presented A Night Off at the Chestnut Street Theatre. This charming comedy was given a splendid and successful revival, the result being most gratifying to the management when the week's receipts were counted Saturday night. The piece had been admirably cast, and the company once again showed that it was as much at home in June comedy as in more serious dramas. The material was there, of course, for them to work out, and this they did to the entire satisfaction of big audiences. Leah Winslow was Nishe, the professor's daughter, while George D. Parker essayed the role of Jack Mulberry. Their work was clean cut and refreshing and still further strengthened the good opinion local theatregoers have of their ability. Especial credit is due Ada Boshell, who, as the professor's wife, scored a signal success. May Desmond as Susan, Professor Babbitt's maid, imparted life and humor to the part, making the character one of the most refreshing of the whole cast. Peter Lang as the Professor pleased every one, as he usually does, while Robert Cummings, cast in the role of the barnstorming Marcus Brutus, was a real treat. Others in the cast were entirely successful. This week, The Other Girl.

Lyman H. Howe will present a new and timely series of pictures at the Garrick this week. It will be a Summer show, if there is such an entertainment. At any rate, the pictures are from countries that have Winter sports and industries, Canada, the Rocky Mountains, etc. France will be visited, and a special feature will be a battleship in action as seen from its fighting top.

Lee Williams, who has resigned from the management of the Grand Opera House, is Summering at Atlantic City. Next season he will go out with Lew Dockstader's Minstrels as business manager.

Porter J. White, in The Visitor, will be one of the features of next week's bill at Keith's. It is said to be a melodrama of tense interest and has been highly commended.

Max Farbisher, who was director of advertising for Blaney's Arch Street Theatre, will join the forces of the William Penn Theatre in a similar capacity.

Grace Van Studdiford will appear in The Golden Butterfly at the Forrest on Sept. 27.

Charles Balsar, formerly one of the most popular of the Orpheum Players in this city, will rejoin the organization next week, appearing in the romantic drama, Old Heidelberg.

Atlantic City is coming to the front with a rush as a play producing center. It has already had several premieres, including The Gay Hussars, and to-night the first of The Climax companies opens. John Mason in The Witching Hour also opens the regular season at the Savoy. The latter company, it is said, will make a jump from Atlantic City to Los Angeles, Cal. The Florist Shop opens next week, the cast including Louise Drew, daughter of John Drew.

Theatrical folk seem to have taken possession of Atlantic City's famous boardwalk. Among those noticed strolling along last week were Frank Tenny, who was filling an engagement at the Steel Pier; J. Albert Young, who came in from the wild and woolly West; A. G. Kelly, who once managed The Chinese Honeymoon; Tommy Dingley, Emmett Welch, Dr. Gwinnett, Ed Goldrick, Jim Bradley, and Eddie Cassidy, all Philadelphia boys; Georgia Kelly (Mrs. Dan McAvoy), Fred Nathans, Dorothy D'Arville, Al Von Tilzer, Billy Farnon, Jim Cullen, Rose Carlin (Mrs. Charles Falke), Lowe Haskell, Tom Lewis, Mrs. George D. Sutton, Edith Hart, Kitty Meyers, Mlle. Yager, of Brussels; Bob Scott, George L. Bickel and family, Sam Howe, Signor Giannini, Robert C. Graham, Stanley Ford, Otis Harlan, "Philadelphia" Harry Lester, and May Irwin's mother, who is now in the eighties. She is stopping at the Islesworth.

May Shirk, a Philadelphia soprano, is singing with considerable success at Young's Pier, Atlantic City.

William Miller, the theatrical manager, is busy booking attractions for the Girard, Grand, and William Penn theatres.

Operagoers who reside along the main line of the Pennsylvania and Reading railroads near Philadelphia will have better train service the coming season. The Pennsylvania has already announced a special opera train, which will leave Broad Street Station at 12.45 A.M. The Reading will no doubt follow suit.

Adelaide Norwood, the prima donna, has been engaged for the principal role in The Merry Widow Remarried, the pretty light opera written by Manager Hanlsch, of the German Theatre in this city, the music for which was furnished by Carl von Wegern, musical director at the German. The opera was produced in German here the week of May 10 and was then sold to the English Grand Opera company, which presented it in English this week in Cincinnati for the first time.

Mrs. Susan Higgins, an actress, attempted to commit suicide last Thursday by drinking laudanum. Her life was saved, however, by vigorous treatment. Mrs. Higgins, who is twenty-four years old, will give no reason for her act.

The Russell Sisters, who have just arrived from Europe, have been spending a few days here. They will go to Atlantic City for the Summer.

The Hippodrome Company, Inc., of Pittsburgh, Pa., was incorporated at Camden, N. J., last week. The incorporators are A. Martin, H. L. Lachner, and V. A. Murray, of Camden. The company is capitalized at $125,000.

Funeral services were held over the body of Henry L. Bascombe, who died July 17 at the Edwin Forrest Home, this city, last Tuesday. John Jack, representing the guests of the Home, spoke of his early association with Mr. Bascombe in St. Louis in the season of 1857-58. The following season they were both members of the company of the Walnut Street Theatre, this city, then under the management of Mrs. D. P. Powers and Mrs. Garrison, of which theatre Mr. Bascombe continued a member until 1865. The affliction which befell Mr. Bascombe in the winter of 1881—the amputation of both feet—resulted, according to Mr. Jack, in the formation of the Actors' Fund, with Lester Wallack as president, A. M. Palmer, vice-president; Daniel Frohman, secretary, and Benjamin Baker (then the only salaried officer) as assistant secretary. Mr. Jack recited the Masonic service for the dead at the grave in North Cedar Hill Cemetery, placing the emblems of the order on Mr. Bascombe's coffin. He was a member of Gate of the Temple Lodge, in Boston.

Estelle P. Dillman, formerly a manicure girl at the Bellevue-Stratford, but who through an interest taken in her by Frank Gould has adopted the stage as her future profession, is ill at her home in Germantown from overwork. While studying under instructors provided by the generosity of Mr. Gould she was at the same time gaining practical experience as a chorus girl in The Motor Girl. The strain was too great, and she was ordered home for a rest. She has adopted as a stage name Sylvia Penn.

JAMES D. SLADE.

PITTSBURGH.

Merely Mary Ann in Stock—Paid in Full Coming—The Hippodrome.

PITTSBURGH, July 26.—The Harry Davis Stock company, at the Grand, gives a good performance of Merely Mary Ann this week, and the stage requisites are up to Manager Davis' customary high standard. In Mizzouri is in preparation for the coming week, and the continuous vaudeville season will be resumed on Monday, Aug. 8.

Harry Williams' Academy will open its season on next Saturday night with Williams' Imperials, and this attraction promises to be as strong and entertaining as in former seasons.

The Gayety is now being renovated and will begin its season the coming month.

It is announced that Paid in Full will be the opening attraction of the Nixon the latter part of August.

The Pittsburgh Hippodrome opened on Forbes Field to-night.

ALBERT S. L. HEWES.

SAN FRANCISCO.

Some Dates Ahead—Louise Brownell Gets a Chance to Distinguish Herself.

The Merry Widow at The Van Ness is now in its second week of a successful engagement, and so prosperous that it has been necessary to give extra matinees during the week ending 17, and during the last week of engagement, ending 24, three matinees are scheduled for 20-22-24. Seldom has a comic opera taken such a hold as The Merry Widow. The cast is excellent and consists of the following: Oscar Firman, Theresa Van Brunt, George Dameral, Mabel Wilber, John O'Donnell, Charles W. Kaufman, W. Reinke, M. J. G. Briggs, Flossie Brooks, William Struna, Georgena Leary, Thomas Learry, Minnie Olton, James Whelan, Paul Feiver, Murray D'Arcy, H. B. Kelen, Florida Bellaire, Ethel Gilmore, Caroline Stanley, Marjorie Fairbanks, Lily Holmes, Essie McDonald, Mildred Stokes, Blanch Curtis, Helen O'Neil.

Polly of the Circus came to this house 25. The following are some of the engagements booked: Paid in Full, Dustin Farnum in Cameo Kirby, Blanche Bates in The Fighting Hope, A Gentleman from Mississippi.

The Alcazar did nicely during the engagement of Florence Roberts, but her sudden illness disturbed the programme of this house, much to the discomfort of the management and admirers of Miss Roberts, Sapho, which was booked for a long run, was discontinued and replaced by the Silver Girl, 15. Louise Brownell was compelled to prepare for the role of Sapho at 24 hours' notice, which she did with a great deal of credit to herself. Bessie Barriscale has returned from her vacation and will enter the cast of the new play, in which will be Louise Brownell, Claribel Becker, Thurlow Bergen, Miss Roberts' leading man; Howard Hickman, Burt Wesner, E. L. Bennison, William Garwood, Charles Trowbridge.

The Valencia presented Mrs. Temple's Telegram 12-17, and although attractive, it will be replaced by Too Much Johnson 19. Mr. Hoff Seely, manager of the Valencia, is expected home in a few days with some new plays and players.

The Princess continued with the International Grand Opera co. and during the week 12-18 Giaconda, Cavaleria Rusticana, L'Amico Fritz and Regoletto were sung. Business is improving.

At the American 12-18 A Night on Broadway was given by Mack, minus Murray, although the play is billed for Murray and Mack. Commencing Sunday matinee 18 the opening of the summer stock season of this house will find The Duel portrayed by Herschel Mayall and Harriett Worthington.

A club representing the Theatrical Stage Employees' Union defeated The Merry Widow co. in a baseball game played afternoon of 13.

The Press Club held a jinks on evening of 13, and William Schuster, of the Orpheum; Thomas Leary and William Struna, of The Merry Widow, contributed to the entertaining programme.

A. T. BARNETT.

PROVIDENCE.

Agnes Scott and Helen Reimer Encored—The Empire Had Good Season.

Charles H. Hoyt's satire, A Milk White Flag, was revived by the Albee Stock co. at Keith's 19-24, and given a good presentation. The production gave opportunities to the cast in general and each had an excellent chance to show versatility in scenes and dances. The dance song of Agnes Scott and the comic song of Helen Reimer were received with enthusiasm, which made several encores necessary. Morgan Wallace and Berton Churchill, in conversational sketches, were humorous, and Harry Fox, especially engaged, carried the comedy role through the production with satisfactory results. Other sketches which were also especially engaged were by the Millership Sisters and the Manhattan Newsboys Quartette. The Other Girl 26-31.

For the closing week of the stock season at The Empire 19-24, The Play Without a Title, which Managers Spitz and Nathanson offered a purse of $50 in gold to the person suggesting the best name for the play. The play teaches nothing new in regard to theme, but deals with the wronged woman, the son without a name, and the father who, after twenty years of selfish living, seeks the hand of the girl he had wronged, and all ends in a happy marriage. For the acting, however, it gives excellent opportunities to the leading characters, and as Noel Musgrave, the husband, and Brenda Musgrave, the wronged woman, Mr. De Deyn and Miss Magrane are at their best, and contribute some excellent work. John Dwyer, John Lorenz and Morris Burr are also adequate. The regular winter season will be inaugurated Aug. 30, with The Right of Way for the initial production.

The Other Girl, which is to be presented by the Albee Stock co. at Keith's 26-31, is one of the plays selected by the public in a play voting contest, and with the Albee cast should receive a good presentation. The Royal Family, which made such a hit last season, received the greatest number of votes and will be presented later in the season.

Managers Spitz and Nathanson claim a very good season at the Empire. The stock co., which closed its season 24, is without doubt the best that has ever held the Empire stage, and great credit is due the management for the cast they assembled. Severen De Deyn and Thias Magrane, the leading characters, have done excellent work during the season, and have been in a great measure responsible for the success attained.

HOWARD F. HYLAND.

MILWAUKEE.

Lee Baker and Edith Evelyn Are Given an Enthusiastic Reception.

Memories of the old Thanhouser Stock co. were revived at the Shubert 19 by the reappearance of Edith Evelyn and Lee Baker, as leading woman and leading man, respectively, of the Associated Brown and Friend Players. Both are prime favorites here, and their appearance was the occasion for a tremendous ovation. A great interest was shown in Lee Baker's work on account of it being the first opportunity of Milwaukee theatregoers to see him in a leading part. The engagement of Miss Evelyn and Mr. Baker will continue for three weeks, and if the first night's business is any criterion, the engagement will be a very successful one, both from an artistic and financial point of view. Barry O'Neil, the stage director, again appeared with the co., and presented a fine character study. The play was well cast and all the members of the co. deserve credit, especially Arthur Buchanan, Thomas Emory, Anita Van Buren, Gwendolyn Piers and Violet Heming.

Creatore's Band is playing this week at the Hippodrome, opening 18, and the engagement bids fair to be a successful one, as large houses have patronized the concerts so far.

A. L. ROBINSON.

SEATTLE.

The Alhambra Reflects Credit on the Builders—The Kirmess a Great Success.

The great event of the season was the opening of the new Alhambra, corner Westlake boulevard and Pine street, by Mrs. Fiske and the Manhattan co. in Salvation Nell 12-17, which received very favorable notices from the local press. Colonel Bob Lindsay and Mayor Miller, of Seattle, made addresses befitting the occasion. Mrs. Fiske was greeted with a cordial reception by an audience which taxed the capacity of the house, and the attendance was large during the remainder of the week. The theatre embodies some of the best features known to the builder's art. The appointments are first class, the interior decorations beautiful and artistic, and the general effect is pleasing to the eye. Seating capacity: Main floor, 557; boxes, 74, and balcony, 590. Total, 1,221. What was little more than a vacant lot two months ago is the site of a theatre of which the citizens of Seattle may well feel proud. Messrs. Russell and Drew, mgrs., received many hearty congratulations on the successful outcome of their enterprise. The Blue Mouse 18-24.

The Kirmess performances 14-17 at the Moore for the benefit of the Children's Orthopedic Hospital, under the auspices of the wealthiest people of the city, were successful in every way. The grand march, led by Harry Whitney Treat, and the different national dances, skilfully executed, were the principal features. The costumes were gorgeous. Floral tributes were lavishly bestowed, and applause was liberal. Large audiences witnessed these performances, which far excelled anything of the kind ever presented here by local talent. Marie Doro in The Morals of Marcus 19-24.

At the Grand Ferris Hartman and his efficient co. appeared at their best in a fine presentation of The Tenderfoot 11-17, which amused and entertained medium and large audiences. In the cast were Dorothy Morton, Josie Hart, Muggins Davies, Elvia Rand, Oscar Walch, Walter De Leon, Joseph Fogarty and others contributed to the success of the performance. Mr. Hartman, in the principal role, showed skill and cleverness. The Blue Moon 18-24.

The offering at the Seattle was Carmen 11-17, which was presented by a capable co. with Emma Bunting in the title role, who delineated the part with skill and accuracy. Bernice Parker, as Dolores, gave a faithful portrayal. Charles J. Winninger was convincing as Don Jose Libengros. Same co. in Coon Hollow 18-24.

Vaudeville is being offered at the Lois 11-24, Aileen May and co. being the principal attraction.

The attendance at the Exposition has passed the million mark. Among the attractions visited on the Pay Streak was The Destruction of San Francisco, a vivid representation of that catastrophe under the direction of J. A. Kapfer; the Igorrote Village, which is one of the most interesting features at the Fair; the Chinese Theatre and the Chinese Temple, both reproductions well worth seeing and possess considerable educational value.

BENJAMIN F. MESSERVEY.

DENVER.

Plans for the Next Season—Ellery's Band Appreciated Here.

It seems early to announce the opening of the down-town theatres, yet the first week of August will mark the opening of the Broadway and the Orpheum. The Servant in the House comes to the Broadway Aug. 2, the following week Dustin Farnum and May Buckley will appear in Cameo Kirby, and on Aug. 16 we are to have our first glimpse of The Merry Widow. The Man on the Box, presented by the Elitch-Long co., has a record-breaking week at Elitch's Gardens. Miss Norman, as always, was delightful, and every part was admirably played. The Warrens of Virginia 19-24. Mrs. Carlos Sobrino, once a member of the Bostonians, and for many years a resident of Denver, is visiting here and will sing at the next Symphony concert at Elitch's. These concerts are given every Friday, and are justly popular.

Ellery's Band, which has been giving free concerts at the Auditorium afternoons and at City Park evenings has aroused the greatest enthusiasm. It is booked for the Alaska-Yukon Fair about the middle of August, when Gargiulo's Band will return here.

The Williams-Thompson-Crosse Musical Comedy co. closed a three weeks' engagement at the Curtis 17. McEwen, the hypnotist, will be seen there for two weeks, then the theatre will be dark until the latter part of August, when it will re-open with a Shubert attraction. The Curtis will open its regular season Aug. 16 with Corinne.

MARY ALKIRE BELL.

PORTLAND, ORE.

The Morals of Marcus and the Blue Mouse Well Received—Other Attraction to Come.

The delightful and amusing comedy, The Morals of Marcus, opened at the Bungalow Theatre 12, and continued to and including 18. Marie Doro, who took the star role of Carlotta, was beautiful, and she made her part most bewitching. Edwin Arden as Sir Marcus Ordeyne, had the reserve and dignity the part required, and lacked nothing in making the role natural. Fred Tilden, who has appeared here in the past, adequately filled the part of Pasquale. In the small part of Hamid Effendi, Fred Eric made an impression, and Marie Wainwright added weight to a minor role. Mary K. Taylor as Judith Mainwaring was another of the cast who went far to make the production complete. Three Weeks 18.

The much heralded comedy, The Blue Mouse, was the attraction at the Lyric Theatre 12-17. Elsa Ryan was the Blue Mouse and quickly won a high place among the Portland favorites. Inda Palmer as Mrs. Llewellyn was clever and funny. William Taylor as the old railroad magnate and Godfrey Stein as his secretary were very satisfactory. The remainder of the cast had small parts and handled them well. Imperial Musical Comedy co. in The Pagoda 18.

ITEM: Donald Bowles, stage director and clever young actor with Baker Stock co., left for St. Paul, Minn., 16, where he will direct the James Neill co. at the Metropolitan Opera House until the opening of the Baker Stock co. season here in September.

Ada Boshell, disengaged after Sept. 1.

MIDSUMMER DRAMA IN ROME

All Italy Enthusiastic Over Simoni's Review—Many New Scenes Added—Cena delle Beffe, on Successful Tour, to Be Seen in America.

(*Special Correspondence of The Mirror.*)

ROME, July 10.—Simoni's Turlupiucidi which is only a satirical but bright review of all the doings and personalities of the best known men in Rome, bids fair to work a great change in the dramatic art of Italy. It has had hundreds of triumphal representations in Milan, Turin and Genoa, and now it is renewing its triumphs in Rome. In each town the best known men (and sometimes women) are brought forward and criticised, for the public to laugh. Those thus criticised are often the first to laugh at themselves. Others, however, do not see any fun in the way they are criticised, and they angrily demand their caricatures to be withdrawn from the boards, which, however, is not done.

Signor Simoni is quite a young man still, notwithstanding the number of plays he has already written and has had performed almost all over Italy. None of these plays, however, made the noisy success that this Turlupiucidi has made. Simoni himself is quite surprised at the success of the Turlupiucidi, and he is of opinion that satirical review will soon take the place of farce. Every now and then he introduces new scenes in his review and takes others out. The review thus remains ever new. He has lately introduced three new scenes in his Turlupineide—the Chamber of Deputies, the new Zoological Garden and bureaucracy.

Simoni being asked if he did not think that a little music would be an improvement to the review, said: "No," and added, "I do not wish my reviews to become operettas. Operettas will soon return into vogue in Italy, but my reviews must remain simply reviews."

Simoni is now writing another review which he says is quite different from Turlupiucidi. It is fairylike, fabulous and satirical—the work of a poet. It is to be farcical and real. "I do not know a purer and more noble ambition," he continued, "than writing, especially writing for the theatre."

I do not know whether the Turlupiucidi could be given out of Italy, for its chief fun consists in "making fun" of persons well known in the towns where it is given. In every town, therefore, fresh scenes have to be written to introduce the celebrities of the town in playful form.

The Cena delle Beffe, the other great success of the Roman season, is now traveling—not only in Italy—but all over the world. It has already been given in Berlin and Vienna. It is also going to be given in Paris, Madame Carrère being its translator. An American manager now in Rome is buying it for America. It is the greatest play success that Italy has seen these many years, and is almost classic in plot and language. The artists delight in it.

Gabriele d'Annunzio has been on a visit to the Count and Countess Piccolomini at Pienza in their majestic palace which once belonged to Pius II. D'Annunzio visited all artistic monuments of the place and the museum as well as all the new works of the Dôma. On his return D'Annunzio repeated the phrase that Cardinal Ammanati wrote to Gregorio Lolli in a letter from that same place (Pienza), "Racreor Jotus." D'Annunzio is now writing a life of Pius II.

The Merry Widow, though the public applauds it, is not a success with our over-critical. Critics here call it "an ironical memory of bygone times," and it is tolerated only when the Merry Widow introduces one or two songs of some weak composer who may be in favor for the time.

Italians are no longer the impeccable judges of music that they once were. Managers know this, and are endeavoring to revive their good taste by organising tours of old classic comic operas throughout Italy. The first of these tours is to begin at Verona, then on to Mantua, Vicenza, Padua, Venice, Pesaro, Ancona, Roma, Naples, Palermo, Genoa, Turin and Milan. The operas to be given are Signor Bruschino, by Rossini; The Chemist's Bell, by Donizetti; The Maestro di Cappello by Poer; The Eternal Talker, by Ponchielli, etc.

There will be another musical tour during this Summer, and the coming Autumn, Winter and Spring. Only Russian music will be given during this tour, but the conductor and director of the music will be an Italian, who has long resided in Russia and knows its music thoroughly. He himself is a composer and has composed two operas, Anna Karenine and Olga. Anna Karenine has already been given with success in St. Petersburg.

This Russian tour will include Rome, Milan, Florence, Naples and Turin; that is, wherever Russians reside.

Arizo Boito, who cannot yet be persuaded to have his opera, Verona, presented, has been invited to direct the musical academy of Naples, but as yet Boito has not answered the invitation, nor is it expected that he will accept it. But the invitation will be renewed and renewed until he may finally consent to settle in La Bella Napoli. His income, also, would thereby be greatly increased, and he could work as earnestly as ever.

Although long ago terminated, Verona still occupies Boito's working hours. He is never quite pleased with what he has done with it and has rewritten it several times. The libretto is a marvel in itself and would make a splendid tragedy even without the music.

Many a Nero has been written for the Italian stage, but there is none so grand as this nor so dramatic.

Simoni has already written some new scenes for his triumphant Turlupineide, and as soon as it was announced that they were to be given the theatre was crowded. Ladies of the Red Cross are here introduced, also a couple of "modern husbands," and Prince Massina marveiously copied from nature. There is also a demi-mondaine copied from life in appearance and dress as daily seen on the Corso. This little part was capitally played by an exquisite Bolognese actress, Esterina Baldi.

The Government Ministers also appear, as also does Count San Martino, who ranks high among the greatest celebrities of Rome. The tenor Caruso is also brought forward, with the Maestro Toscanine and the Maestro Vessella.

Mr. Nathan, the Syndic of Rome, also appears, and is called Lord Block, being part English by birth. He was greatly cheered by all present. Many Deputies of Parliament were also represented, and one of them led two snails on the stage, each carrying on its back the model of some public movement begun years ago but still far from being finished and never to be finished until more money is found for their building. The monkeys of the Zoological Gardens of New York also appear in these new scenes of the Turlupineide, which has already had over a hundred representations, and will probably have many hundred more. Nothing within my memory has ever had such a success as this in Rome.

Fra Diavolo has proved a gigantic success at the Nazionale. It is almost as new to Italians as the newest Italian opera still in composition. Miss Simeoli was a charming Zerlina, full of grace and fun. She has a soft, melodious voice, as full of expression as of agility.

Dutch Life, a new operetta, has been given at the Costanzi Theatre, which now gives two representations daily, Turlupineide at 5 o'clock and Dutch Life at 9 o'clock.

The Nazionale season is now closed. It closed with Fra Diavolo, given by the American Operatic Company, which has been so successful here. Full Summer performances are now given at the Roman theatres, and our best artists are now in the country to rest or at the seaside to perform again, and this also is rest in a way, at least to some, especially if there be no new parts to study during this "professionalist holiday." But is it a holiday?

"Chi lo so!

S. P. Q. R.

BOSTON.

Joan of Arc Continues to Draw—At Stock Houses—News of the Week.

BOSTON, July 26.—Joan of Arc proved so to the liking of the public that Lindsay Morison is continuing it at the Orpheum this week with Edna Bruna renewing the success she made in the title role last week, and Howell Hansel, the leading man, still meeting with distinct favor, as is Frank Sheridan, especially added to the stock company for this production. All the members seem to be well placed. Cool weather and the fact that other houses, except the Bowdoin Square, are closed, proves decidedly in Manager Morison's favor, and his good sized audiences are in a measure due probably to these unusual conditions.

To give Joan a second week, The Man from Mexico, which has been announced for this week, was put off. Walter E. Perkins, who will be recalled in the earliest productions of The Man from Mexico, was in Boston last week on his way from his home at Biddeford, Me., to New York to arrange plans for his coming season. By special arrangement with Israel Zangwill, Merely Mary Ann, which he wrote for Eleanor Robson, will be played at the Orpheum Theatre next week.

Wealth and Poverty is the attraction this week at the Bowdoin Square, and the piece enlists the services of nearly all the members of the stock company. Frederick Van Rensselaer plays Constable Plunkett, while the leading character among the women is in the hands of Sadie Hilton. As usual the opening was witnessed by a large audience who found plenty to interest them and arouse their excitement. Moving pictures before the play and between the acts continue as a popular feature at this house. Next week Escaped from Sing Sing is the bill.

JAY BENTON.

SALT LAKE CITY.

Willard Mack and Blanche Douglas Give Good Performance and Warmly Received.

The Willard Mack Stock co. at the Grand had the entire town at their disposal, as all other houses were dark. In Missouri was the bill, and audiences were entirely satisfied. A very good performance was given. Mr. Mack and Blanche Douglas and the co. were well balanced. Tennessee's Partner 18-24.

The Orpheum season opens 26. Manager Winch promises some good things for the season.

C. B. JOHNSON.

ST. LOUIS.

Wilton Lackaye in New Play—Delmar Dramatic Theatre's Last Week.

ST. LOUIS, July 26.—An American premiere of a European success, a Goodwin revival and a Moulin hit of the long ago, flanked by delectable bits of vaudeville, formed the feast of entertainment for last week's theatregoers.

New Lamps and Old, an English adaptation of Manasse, a European success in Roumanian by Ronetti Roman, and translated by Oscar Leonard, a Roumanian exile and St. Louisan by adoption, received its premiere production on any American stage last week by Wilton Lackaye and a competent support at the Suburban Garden. A drama with a tragic strain, the play undertakes, not to answer, but to present the facts surrounding the question, "Shall Jew and Gentile by intermarriage bridge the breach between the two races?" The play is long and drags through three acts, but redeems itself by a splendid fourth and last act. Manasse, the central figure, acted with care and strength by Mr. Lackaye, is an old orthodox Jew, soft-hearted, but of iron will, who strives to check the growing love of Lelia, his granddaughter, for Mater Fransa, a Gentile lawyer. Receiving an offer of marriage from Emil Horn, a Jewish merchant, through Zelig Schor, marriage broker, Lelia is forced to consent and the day is set. The day arriving for her money marriage, it is found that she has flown to her Gentile lover. Manasse in agony goes to the Gentile offering $100,000 for Lelia's release and is scorned. Turning from this to find that secretly father and mother of the girl favor the Gentile, Manasse falls dead of a broken heart. Two big moments—the one at the discovery of the love affair and the other at the discovery of the father's secret leaning toward the Gentile—are given the star; elsewhere he is a strong bit of setting. Mr. Lackaye's acting of Manasse was pronounced realistic, convincing and emphasised to a nicety. Zelig Schor, a coarse, overvoluble character, was extremely well done by George S. Spencer. Frances Neilson played a strong, gentle Lelia and Cora Witherspoon as Esther, Zelia's mother, did well. King Baggot was capable as Mater Fransa, Wilbur Higby in the hollow part of Lelia's father deserved praise. Harry Fenwicke, as Wurmkraut, a henpecked Jew, maintained his standard. Minor parts, rather numerous, were capably handled by remaining members of the company. The play requires less conversation, swifter action and an enlarging of the role of Manasse ere it can justify the hopes of author and star. Undoubtedly the rough-cut whole of a big theme is there and needs but a defter shaping, which, when given it, may insure its service as Mr. Lackaye's next vehicle. The last week of the Lackaye engagement bids fair to maintain the attendance standard. Marguerite Clark in Peter Pan, of Barrie-Adams fame, supplanted Wilton Lackaye at Suburban 25.

Nat Goodwin revived An American Citizen last week at Delmar Dramatic Pavilion with the greatest success. This clean English-American comedy, written especially for Mr. Goodwin by Madeline L. Ryley, might have been a premiere, judging from the favor shown it. In the role of Beresford Cruger, afterwards Carew, Mr. Goodwin drew round after round of amused applause. Charles A. Millward as Brown, the defaulting cashier, did his usual careful work. Nell O'Brien was, in make-up and each move, an ideal English servant. Frances Ring portrayed excellently Beatrice Carew, adding to her laurels of the preceding week as Phyllis Ericson. William McVay as Sir Humphrey Bunn was amusing. In minor parts, the other players contributed to the play's success. Nothing has proved more popular than Goodwin comedy at Delmar's dramatic house this Summer. Attendance is big and growing.

The Delmar favorite, Frank Moulan, supplanted De Wolf Hopper at the Delmar Musical Pavilion in The Sultan of Sulu. Mr. Moulan as Ki Ham was clean cut and effective in the extreme, especially in the songs "Remorse" and "Maudie." Ami Tasker as Henrietta Budd showed surprising volume and purity of voice. Bernice Mershon in a pantomime part was good. Dorothy Webb, winsome wherever she may be placed, was much so as Chiquita. Carl Hadyn, William Swan, Elvia C. Seabrooke and others of the company acquitted themselves with honor in minor parts.

Bills this week: Studebaker, Marguerite Clarke in Peter Pan; Delmar Dramatic, Nat Goodwin in In Missouri; Delmar Musical, Frank Moulan in The Ameer.

A benefit performance of Old Lamps and New was given at Suburban Garden on Thursday afternoon, July 22, by Wilton Lackaye and support, for the Pure Milk and Free Ice Fund.

Marguerite Clarke arrived at Suburban for rehearsals of Peter Pan last week. This play marks her dramatic debut.

Owing to the illness of Annie Russell, engaged to fill the last four weeks of the Delmar Dramatic Theatre's season, President Jannopoulos has decided, rather than lower the Delmar standard by engaging any inferior star in her stead, to close the house early. Therefore July 25-Aug. 1. Mr. Goodwin's last week will darken the house. In addition, it transpires that Frances Ring, the leading woman, must leave Aug. 1 for New York, to prepare for winter work.

Bandmaster Natiello, of Delmar Garden, has discovered a prima donna in embryo, with a range of E flat, which surpasses Tetrazzini, as he asserts. The "find" is Naomi Von Acken, of St. Louis, who, accompanied by Natiello's Band, has sung with great success at the Sunday performances for some weeks past.

Dan S. Fishell, late of the Delmar Musical managership, departed for New York and the Shuberts last week to discuss the Garrick's campaign.

Billy Allen's Musical Stock company at Leoup's Park last week presented Dooley's Reception to fair patronage. The beauty chorus is much exploited.

Eclipse Park: Arthur Stanley's Stock company last week presented Ten Nights in a Barroom. Band concerts and dancing followed the performance.

TACOMA.

The Morals of Marcus Closes the Season Here—No Other Indoor Amusements.

At the Tacoma (C. H. Herald, mgr.) Marie Doro presented The Morals of Marcus to light business 16, 17. This closed the season here. Miss Doro made a lasting impression by her artistic work, but Carlotta is somewhat weak in its childishness. Edwin Archer did good work in the character of Sir Marcus. Marie Wainwright appeared as Mrs. Ordeyne.

Agnes Quinn sang to Gustave Frohman and a few invited guests, including The Morals of Marcus co., before the curtain went up. Miss Quinn has been studying music abroad for some time.

FRANK B. COLE.

SPOKANE.

Actors to Draw for Homesteads—Jessie Shirley Arranges Sketch for Pauline Sain.

There appears to be land-hunger in the theatrical profession. Several members of the co. playing at the Orpheum Theatre 11-17 made applications for free lands in the Spokane and Coeur d'Alene reservations, for which the drawings will begin on August 9. Among those registering were: F. K. Shilling, a Spanish-American war veteran; M. Montgomery, in La Petite Revue; Joseph Sullivan, leading man with Eleanor Gordon in Tips on Tap, and T. A. Young, of the same co.; J. A. Worthley and Minthorne Worthley, in On the Beach; Harry Irwin, manager of La Petite Revue; B. H. Kemp, with The Kemps; Toby Lyons, of La Petite Revue, and Sam Mint, with Lean Pantzer.

The Spokane Theatre was dark 11-17. Mrs. Flaks in Salvation Nell 19-20, Marie Doro in The Morals of Marcus 26-27, The Girl from Rector's 29-31, A Night on Broadway Aug. 9-10, Three Weeks 11-14.

Eleanor Gordon and co., including Blanche Gordon, were featured in a comedietta, called Tips on Tap, at the Orpheum Theatre 11-17 and scored. Others were La Petite Revue, the Five Vadas, the Worthleys, Martini and Maximillian, Lean Pantzer and Sam Mint, the Kemps and the pictures. Big business.

George D. McQuarrie, formerly leading man with the Jessie Shirley Stock co., and Pauline Sain will appear in a sketch called Short Pants, arranged by Miss Shirley at the Pantages' Theatre Aug. 1-6. Mr. McQuarrie will join the Sanford Stock co. in the Empress Theatre at Vancouver, B. C., on August 29.

W. S. M'CREA.

NEWARK.

Robinson Newbold and Corrie Reynolds—Manager Mumford's Generosity.

The Belle of New York, which was one of the successful features of last season at the Olympic Park, was revived 19-25. The Aborn Brothers selected a cast that was above the average. Robinson Newbold reappeared as Ichabod Bronson and made that character droll and mirth-provoking. Carrie Reynolds as Fifi Fricot repeated the favorable impression she created in the role last season. Agnes Finlay as Violet Grey, the Salvation lassie, was as winsome as ever, enacted and sang the role delightfully, responding to many encores. Herman Hirchberg's impersonation of the polite lunatic was very amusing. Nace Bonville as Kenneth Muzz and Florence Rother as Cora Angelique were well received and compelled to repeat most of their solos. Joseph Edmonds and Grace Turner worked well together. Harry Benham renewed admiration of his engaging qualities as a singing actor. Robin Hood given 26, with many of the Aborn favorites, including Phil Branson, George Frothingham, Edith Bradford, Harry Lackstone, Blanche Morrison, Sol Solomon, Agnes Finlay, George Shields and Tillie Sallinger.

Mgr. Leon O. Mumford (whom everybody calls "father") contributed $100 to the Free Ice and Outing Fund, and in addition to this he has chartered the steamboat "Newark" to take the mothers and babies for a sail down the bay 28.

GEO. S. APPLEGATE.

CINCINNATI.

Comic Opera Holds the Boards—The Merry Widow Continues—Notes.

CINCINNATI, July 26.—Although The Chimes of Normandy had been fully rehearsed by the Chester Park company for this week, the demand for The Merry Widow Remarried was so strong that at the last moment plans were changed and the last named opera continued for a second week. The opera was most cordially received by the public and the critics were unanimous in pronouncing the music as of a much higher quality than the usual light opera, but were also agreed that the book was in need of some revision and in predicting that when that has been done the piece will have a very successful career.

The Girl from Out There was put on yesterday by the Hutchinson Opera company at the Lagoon and scored another substantial success for this pleasing organization.

Don Phillipini's Band is at the Zoo for the second week, pleasing large and critical audiences.

A unique feature at Chester Park for August will be the giving away by the management to lucky admission ticket holders of fifty building lots in Westhampton, Long Island. This is believed to be the first time such a plan has ever been tried, and the experiment will be watched with interest by all concerned.

H. A. SUTTON.

MINNEAPOLIS.

The Heir to the Hoorah and The Prince Chap Well Presented.

A fairly satisfactory production of The Heir to the Hoorah was given by the Ferris Stock co. at the Metropolitan 18-24. Florence Stone and Thurston Hall had the leading roles. My Friend from India follows.

At the Lyric The Prince Chap proved an excellent attraction. Julian Noa played the leading role, Helen Wilton was the Claudia of the last act, the character in the other two acts being played by Ruth and Alice Hiaroe, and exceedingly good work was done by Corinne Cantwell, Claire Colwell, Benedict MacQuarrie, W. H. Tooker, W. H. Allen and John Alexander. The Marriage of Kitty follows.

Kate Blancke, the popular character woman of the Lyric Stock co., closed 17 and left to join the Vaughan-Glaser co. at Columbus, O. Frank Kingdon has also closed with the co.

Mrs. Fiske is to appear at the Lyric Aug. 2-4 in Salvation Nell.

The Metropolitan will reopen the last of August with Chauncey Olcott. Three Twins will follow.

CARLTON W. MILES.

A Tonic

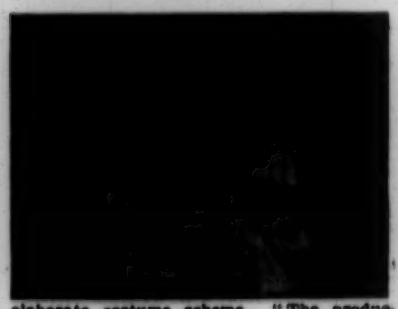
Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

A GREAT PRODUCTION.

William Faversham's Herod Entered Upon with Elaborate Purpose.

Maurice Herrmann, the costumer, returned last week from abroad after extended travel in the interests of William Faversham, in whose production of Stephen Phillips' Herod he will have a significant hand.

Mr. Herrmann in various European centers and in the Orient selected the stage jewels, ancient armor and properties for the production as well as the fabrics for an



elaborate costume scheme. "The production," he says, "will be the most notable from scenic and related viewpoints since that by Mrs. Fiske of Mary of Magdala, for which I furnished the costumes."

Mr. Herrmann spent some time at Mr. Faversham's country place in England, at Shiddingfold, Surrey, a view of which is presented herewith, as well as a picture of Mr. and Mrs. Faversham (Julie Opp) with Mr. Herrmann at a lounging place on the elaborate grounds of the estate.

ACADEMY GRADUATES MEET.

On Tuesday afternoon, July 13, the president of the alumni society invited the president and faculty of the American Academy of Dramatic Arts and those members of the faculty at that date in town to meet the members of the class of 1909. There was a good attendance and the occasion was most enjoyable. The president of the Academy and several members of the faculty were present, including Mr. Jehlinger, just returned from his trip to Europe, who spoke to those present of things operatic and dramatic he had witnessed in Paris, Vienna and other places. The event was voted such a success that the adoption of a special alumni afternoon is being considered, when tea will be served and all members in town will be requested to be particularly interested.

Thursday will probably be the day chosen, in order not to conflict with the matinees given by the Academy. The dates for these meetings will be decided upon later. If possible the president of the society will be in New York on Wednesday or Thursday, July 28 or 29, when the first of these teas will be given, due notice of which will be posted in the rooms of the society. This suite, by the way, and the business offices are most attractive and will undoubtedly serve as important factors in helping the society to attain a commanding position in the operatic and dramatic field.

MURRY TO PRESENT FLUFFY RUFFLES.

Rehearsals were started Monday, July 26, of the Florence Gear company, which will present Fluffy Ruffles under the management of Jules Murry next season. An extensive tour of the country from coast to coast will be made. The season will probably open in Red Bank, N. J., Aug. 24, although a much earlier date is under consideration. Besides the star, Florence Gear, the following well-known people have been engaged: Geraldine Wright, Helen Gilmore, Ethel Hulme, Harry Roche, John J. McCowan, Victor Leroy and Master Martin. Ned Holmes is business manager; P. M. Cooley, acting manager; Arthur Mueller, musical director.

The play has been entirely rewritten, many new songs and dances introduced, new costumes made and the scenery repainted. A very elaborate production will be given.

CONSTANCE FLETCHER ARRIVES.

Constance Fletcher, the English dramatist, arrived from London on the *Minnetonka* yesterday (Monday) morning. Miss Fletcher is here to complete two plays, one of which will be produced in New York the coming season. This is Miss Fletcher's first trip to this country except for a short visit when she was quite young.

CHARLES FROHMAN ARRIVES IN TOWN.

Charles Frohman arrived in New York on the *Lusitania* last Friday after seven busy months abroad, and issued a statement shortly afterward giving in detail his plans for the coming season. Those plans, with one or two exceptions, including definite dates of openings, etc., have been set forth in THE MIRROR at different times during the past few months, and it is sufficient to add now only those few statements new to MIRROR readers.

The Empire Theatre will open with John Drew again in Jack Straw for a fortnight, to be followed by Maude Adams in What Every Woman Knows. Then will come Sir Charles Wyndham and Mary Moore for a brief engagement, followed by Ethel Barrymore in the new Pinero play, Mid-Channel. Arsene Lupin will be seen at the Lyceum Aug. 26, followed by Marie Tempest in Penelope. The Criterion will open Aug. 30 with The Flag Lieutenant. The Garrick will open a week earlier, Aug. 23, with Hattie Williams in Michael Morton's Detective Sparkes. Sir Arthur Conan Doyle's new play, The Fires of Fate, will be seen during the season at the Hudson, and Henri Bernstein's Israel at the Gaiety. Otis Skinner's new play is called Your Humble Servant. The only remaining statement fresh to MIRROR readers was Mr. Frohman's announcement that George Bernard Shaw would probably visit New York at the time of the production of his plays here.

JOHN CORT'S ENTERPRISES.

John Cort will have three road attractions the coming season, not the least important of which will be a revival of the Pixley and Luders comedy opera, King Dodo, with Eleanor Kent in the role of Piola and William Friend as the king. Frederick V. Bowers, the comedian, singer and song writer, author of "Because I Love You" and "Always," will be seen in the Virginia Frame-Margaret Mayo comedy of college girl life, Commencement Days. Max Figman will have three plays. This clever comedian will again be seen in The Man on the Box and The Substitute, as well as a production of The Old Curiosity Shop. Mr. Cort, who now has under his control the majority of the first-class theatres west of the Missouri River, will also place a permanent company in his new Cort Theatre in Chicago. This theatre will be completed about the first of October and will be opened with The Kissing Girl, a new comedy opera, book by Stanislaus Stange, lyrics by Vincent Bryan and music by Harry Von Tilzer. Amelia Stone, Joseph Miron and Ethel Post are among the principals already engaged for this production. Mr. Cort has been enjoying life the past few weeks at his Summer home, Whisker Farm, situated on the shore of Lake Washington, opposite Seattle. He recently extended his circuit of theatres, taking in the prominent towns in New Mexico and Arizona.

ASKIN TRYOUTS IN MILWAUKEE.

By an arrangement made last week between Klaw and Erlanger, Sherman Brown and the Harry Askin Company, Inc., Chicago, the Davidson Theatre in Milwaukee hereafter will be the scene of the first performances of any musical plays Mr. Askin may produce for the next few years. After a week's trial in Milwaukee Mr. Askin's attractions will go respectively to the Grand Opera House and La Salle Theatre, Chicago, for an unlimited run. The first of these productions at Milwaukee to be made under this new arrangement is Lo, a musical comedy with book and lyrics by O. Henry and Franklin P. Adams, a former Chicago newspaper man, but now the humorist of the *Evening Mail* in New York, while the music will be by A. Baldwin Sloane. Mr. Askin has engaged two stage directors to produce it, Edgar P. Temple and Lewis Morton. The cast is an excellent one. It includes John E. Young, Juliette Lange, Elizabeth Goodall, David Kirkland and Annette Hall.

CHARLES DILLINGHAM RETURNS.

Charles B. Dillingham was among the arrivals on the *Lusitania* last Friday, after a month's visit to Paris and London. In a week or so he will start rehearsals for the new musical comedy by George Ade and Gustav Luders in which David Montgomery and Fred Stone will appear, and soon afterward his various enterprises for the coming season will be in busy preparation. Mr. Dillingham's new theatre at Broadway and Forty-sixth Street is already well under way.

A RUSSIAN ACTRESS ARRIVES.

Among the arrivals on the steamship *Lusitania*, July 21, was Madame Julianna von Moltke, the Russian actress, who is making her first American starring tour this season under the management of Earl Burgess. The World and a Woman, the exclusive rights of which are controlled by Mr. Burgess, will be Madame Von Moltke's starring vehicle. A season of over thirty weeks has been arranged.

HARDY'S PLOT CHANGED FOR OPERA.

In the London production of the operatic form of Thomas Hardy's Tess of the D'Urbervilles many changes in the plot were made. The principal differences are in the second, third and fourth acts. The opera ends with Angel Clare calling Tess, who has drowned herself.

The cast included Emmy Destinn, Signor Zenatello, Mlle. De Lys, M. Gilibert and Signor Sammarco.

AMUSEMENT INCORPORATIONS.

Many New Companies File Papers at Albany. The Persons Interested.

Certificates of incorporation for the following amusement enterprises were filed with the Secretary of State at Albany during the past week:

Federal Amusement Company, Buffalo, N. Y. To deal in real estate and to furnish facilities to hold musical, theatrical and other entertainments; capital, $5,000; directors, Edward C. Schlenker, Jay C. King, M. E. Robinson, Buffalo, N. Y.

Adler Theatre Company, New York, proprietors and managers of theatres and in particular to provide for stage productions of all descriptions; capital, $500; directors, Jacob P. Adler, Sarah Adler, Abraham Adler, New York.

Automatic Picture Machine Company, New York, to manufacture picture machines and apparatus; capital, $50,000; directors, John L. Phillips, Samuel H. Well, Joseph Well, New York.

Amphion Theatre Company, New York, to conduct a general amusement business in its various branches; capital, $10,000; directors, A. H. Wood, Martin Herman, Walter J. Moon, New York.

The De Lany Amusement Company, Ithaca, N. Y., to conduct moving picture and vaudeville theatres; capital, $10,000; directors, Edwin S. De Lany, Lola C. De Lany, Henry L. Stewart, Ithaca, N. Y.

Frontier Amusement Company, Buffalo, N. Y., to do a general amusement business; capital, $5,000; directors, Edward C. Schlenker, Jay C. King, M. C. Robinson, Buffalo, N. Y.

Mayhew Hotel, Brooklyn, N. Y., proprietors and managers of theatres and similar places of amusements; capital, $5,000; directors, Joseph Mayhew, Anna Mayhew, Charles K. Wilson, Brooklyn, N. Y.

Brooklyn Court Theatre Company, Brooklyn, N. Y., to manage theatres and produce plays, etc.; capital, $10,000; directors, A. H. Wood, Martin Herman, Walter J. Moore, New York.

United States Marine Band, New York, having a capital of $5,000 and these directors: Vincent Miano, Stephen Porpora, John Santora, New York.

ACTORS' CHURCH ALLIANCE NEWS.

A midsummer reception was held by the New York Chapter through the courtesy of Mrs. May Kidder-Pierce at her studio, 21 East Fifteenth Street, Thursday, July 22.

The hostess, efficiently aided by Mrs. Julia Dickinson and Mrs. Mary Louise Woelber as a committee of arrangements, presented a most interesting programme. The opening selections were piano solos by Mrs. May Kidder-Pierce, three numbers from Grieg; a talk on Central America followed, in which Mrs. Dickinson gave many interesting illustrations from her personal observations during a long residence in Guatemala. In this charming review were graphically presented the costumes, social habits, temperamental characteristics, modes of living, religious observances and national customs of the country in a descriptive manner both happy and instructive, and the frequent play of humor in amusing reminiscences of the lady's own personal experience, added inexpressible pleasure to the tale of travel which her auditors so thoroughly enjoyed. The power of musical interpretation was then shown in several selections by Mrs. Mary Louise Woelber, in which pathos and humor were fittingly and artistically blended, and the significance of each poem marvelously brought out by the adaptation of the musical note.

Mrs. Woelber's versatility in composition was never more admirably exhibited than in the poems here presented, and her gift in this special phase of instrumental art was never more delightfully appreciated.

It is gratifying to record the variety and enjoyable quality of the piano selections by Mrs. May Kidder-Pierce.

Charles T. Catlin, of the National Council, spoke briefly in commendation of the happy idea of a midsummer reunion (the presence of twenty-five members fully attesting the success of the occasion), and with appreciative references to all the ladies who had appeared in the programme expressed the thanks of the Chapter for the enjoyment they had received and for the admirable manner in which the programme had been carried out.

A social hour followed and refreshments were served.

ENGAGEMENTS FOR THE CIRCUS MAN.

Klaw and Erlanger announce the following engagements for The Circus Man: Macklyn Arbuckle, Edson Miles, Frank Currier, Lillian Thurgate, C. W. Goodrich, Esther Lyon, Alice Martin, E. T. Backus, Jennie Weathersby, W. J. Gross, George Harcourt, Louis Sabey, Harry West, George A. Weiler, William Bailey, Frank Craven, Jonathan Keefe, and James Norman.

NEW YIDDISH STOCK.

A new Yiddish stock company will be seen in town, beginning Aug. 27, when Madame Lipsen will open an indefinite engagement at the London Theatre on the Bowery, supported by a company of Jewish players. This house has formerly been devoted to burlesque attractions.

GOSSIP.

Mrs. P. C. Foy has been engaged for Chauncey Olcott's company, opening next month.

Alfred G. Robyn, the composer of The Yankee Consul and other operatic successes, who arrived in New York a few days ago with Thomas T. Bailey, was recently made doctor of music by the University of St. Louis. One of the first musical plays which is the result of this literary partnership between Mr. Robyn and Mr. Bailey has already been purchased by W. H. Frazee, who will present the piece at Cort's Theatre in Seattle, after which it will go to a leading Chicago playhouse for a long run. The new musical play will be known as The Western Girl, and Mr. Robyn's main reason for visiting New York was to place the publishing rights with Joseph W. Stern and Company, who have also secured an option on the two next musical plays by Robyn and Bailey.

Rumor has it that Oscar Hammerstein will erect opera houses in Brooklyn and Chicago during the coming week.

Bessie Dainty, who played the title-role in Lena Rivers last season, will be the ingenue for Willard Mack in Salt Lake City the coming season, opening early in September.

Joseph De Grasse has recently been engaged to support May Stewart in her forthcoming tour in a repertoire of Shakespearean plays, including Twelfth Night, As You Like It, The Merchant of Venice and Romeo and Juliet. The tour will be made on one-night stands over Miss Stewart's usual route. Mr. De Grasse has been starring for the past few seasons on the Pacific Coast and will be featured with Miss Stewart.

Edward H. Peple has secured an injunction against Comstock and Gest, restraining them from producing The Love Route.

Virginia Harned was in a runaway at Athol, Mass., on July 23, but was not injured.

Lida Merab Kennedy, who was married to Dr. Robert R. Saunders at Detroit, Mich., on July 14, was known professionally as Lida Merab.

Kyrle Bellew and Frank Connor arrived in New York on the *Minneapolis* last week, after a European tour of two months.

L. J. Loring, for five seasons one of the most successful features of M'liss, in which he played the Judge, will stage the revival of that play in which Nellie McHenry is to again appear the coming season under the management of Charles H. Wuers.

Ruth Maycliffe, last seen in New York in The Bachelor, is to be operated on at Dr. Bull's Sanitarium to-day (Tuesday). Her injuries were sustained when she was thrown from her horse during a recent visit to Texas.

Charles H. Wuers's enterprises the coming season will include Nellie McHenry in a revival of M'liss, James Kyrle MacCurdy in The Yankee Doodle Detective, and companies presenting Deadwood Dick's Last Shot, Billy the Kid, and At Cripple Creek.

Fritz Adams is at Estes Park, Colo., for the Summer.

McKee Rankin has been engaged by Liebler and Company to succeed James Lackaye in support of Dustin Farnum in Cameo Kirby the coming season. Mr. Lackaye is to head one of the William A. Brady Gentleman from Mississippi companies.

Mrs. Annie Besant, president of the Theosophical Society, is soon to arrive in America from India. Arrangements have been completed whereby she will deliver a public lecture at Masonic Hall, Aug. 4, before starting on her tour of the States. This will give her friends in the profession a chance to hear her before starting on tour.

CAST OF THE FLORIST SHOP.

Henry W. Savage announces the following engagements for The Florist Shop:

Louise Drew, Nelly Roland, Nina Morris, Marion Lorne, Adelaide Orton, Anna L. Bates, Lionel Walsh, Richard Stirling, John Thomas, and John Hines. There will be twenty-seven speaking parts in the play.

The Florist Shop will be produced at Atlantic City on Aug. 2.

CURRENT AMUSEMENTS.

Week ending July 31.

AERIAL GARDENS—A Gentleman from Mississippi—317 times, plus 5th week—25 to 30 times.
AMERICAN ROOF—Vaudeville.
BROADWAY—The Midnight Sons—10th week—73 to 79 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GRAND OPERA HOUSE—Vaudeville and Moving Pictures.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—16th week—124 to 131 times.
JARDIN DE PARIS—Follies of 1909—7th week—42 to 48 times.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
LYRIC—The Motor Girl—7th week—48 to 54 times.
MAJESTIC—Moving Pictures and Vaudeville.
METROPOLIS—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 3d week—17 to 24 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

Ada Boshell, Chestnut St. Theatre, Phila.

THE STOCK COMPANIES.

Notes of Plays and Players in Various Cities.

Franklin Hall has joined the Empire Stock company.

Hazel Kingdon has joined the Manhattan Opera company at Rorick's Theatre, Elmira, N. Y., July 19.

John Coleman, of East Liverpool, Ohio, will play over the Mozart circuit during the coming season.

Doc Allison, of East Liverpool, Ohio, will stage manage one of Roland and Clifford's attractions.

Charles McKenna, of East Liverpool, O., will be with the Taylor Stock company the coming season.

The Bernard McOwen Stock company, playing over the Chamberlin-Kindt airdome circuit, is playing a two weeks' engagement at Kewanee, Ill., to capacity every performance. Mr. McOwen has twenty-two bills in his repertoire, and is putting on a different play at each performance. After completing the airdome time Mr. McOwen takes his company into permanent stock.

James Gleason, one of the Baker players of Portland, Ore., received an offer to play the title role in the 1909-10 company of Checkers, which he accepted. Mrs. Gleason, known behind the footlights as Lucile Webster, accompanied him, and will appear in the cast.

Kate V. Toncray, who was engaged specially for Nat Goodwin's stock company at Delmar Garden, St. Louis, will return to New York in a few weeks after the close of that engagement.

The Sigmond Stock, under the management of Walter Hill, and featuring Alice Donaldson, is in its ninth week on Long Island playing to increasing business. On Tuesday, July 20, the company opened Saxton's Opera House at Babylon, and this tour will be continued in the circuit for the balance of the Summer. A large party of Miss Donaldson's Bridgeport friends witnessed the performance at Port Jefferson last week.

P. S. Barrett, a well-known actor of Scranton, Pa., and "Jack" Ravold, of St. Louis, Mo., who is at present playing with the Poli Stock company there, have leased the Academy of Music for a season of forty weeks, and expect to open on Labor Day with a first-class stock company to be known as the Barrett-Ravold Stock company. The opening play will be The Lion and the Mouse. The Academy is owned by the Reis people and has been used as a popular priced melodrama house.

The largest week's business in the history of the Baker Theatre, Rochester, N. Y., was done week ending July 24 by the Bert Lytell company when they presented When We Were Twenty-one. Standing room only was the rule at every performance a half-hour before the rise of the curtain. The advance sale July 26-31 for The Regeneration indicates that the same conditions will prevail again.

Ira E. Earle is with Willard Mack and Blanche Douglas at Salt Lake City, U., and will continue with them next season.

After having repainted, carpeted and new draperies installed, under direction of Manager William Roche, the Academy, Chicago, Ill., opened July 25 with the initial performance of George Klimt's Players in Beulah Poynter's version of Lena Rivers. The Klimt Players made a very favorable impression at the Bijou last season and the prospects are that last season's success will be eclipsed during 1909-10. All the old Bijou favorites have been re-engaged by Messrs. Klimt and Gazzolo, under whose management stock has been made to pay on the West Side. The Academy Stock will comprise Anne Brenaugh, Margaret Neville, Hazel Rice, Elsie Williams, Nellie Holland, and Messrs. John Lane Conners, Lew O. Hart, Guy Coombs, Charles Payton, and George Fox.

The Williams Stock company are now in their eleventh week at Manager M. R. Williams' Pontiac, Mich., house and doing great business, playing to capacity nearly every night. As a special feature for week of July 25, Manager Williams has secured The Clown and the Skeleton. Between the acts they give first run film service. Chris Young and May Rowe featured in leading roles. All plays were dressed with special scenery painted by Louis McCoy.

In the Salt Lake correspondence of THE MIRROR it was erroneously announced that the Willard Mack company had disbanded on account of Mr. Mack's illness. Mr. Mack was absent from the cast for only one week and the company is now prospering exceedingly under the business management of Frank M. Eldredge.

Frederick Allen is in Salt Lake City, U., for a vacation, and incidentally playing in the Willard Mack Stock company.

J. J. Fitzsimmons has been engaged by George Fish to play juvenile roles with Forepaugh's Stock company at Cincinnati next season.

Willard Holcomb will go to Columbus, O., early in August to stage his play, St. Elmo, for Vaughan Glaser, who will produce it first at Olentangy Park before beginning his regular season at Cleveland.

CUES.

Annie Wilkes has been engaged by Stair and Havlin to succeed Janet Priest in School Days.

Harry Dull, last season business-manager of The Flower of the Ranch, arrived in town last week.

The Colonial Amusement Company, lately incorporated, has purchased the rights to Little Johnny Jones and is rapidly filling time for the Cohan comedy. Several members of the original company have been secured. Charles L. Crane, manager of the Colonial company, will be the active manager on tour with the production, which is promised to be on a rather elaborate scale.

Harry Beebe has signed with John W. Vogel's Minstrels for next season.

Guy Bates and wife (Jane Peyton) are motoring through New England and were entertained for three days by Miss Emmet at Springfield, Mass.

Leslie M. Hunt is spending the Summer with Mr. and Mrs. Dan Sherman at Central Park, Long Island.

Gus Salzer has been engaged by Henry W. Savage as musical director of The Gay Hussars.

Col. Henry Mapleson is endeavoring to arrange a tour of America for Jean de Reszke.

Engagements for The Gay Hussars include Edwin Wilson and William E. Bonney.

George Bevington, of East Liverpool, O., will join the Al. G. Field Minstrels for the coming season.

Roy Allison, of East Liverpool, O., will be with the Ben Greet Players the coming season.

The drama by René Fauchois on the life of Ludwig von Beethoven, which was one of the successes of the last Paris season, is to be seen, it is said, during the first season of the New Theatre here in New York. Henry G. Chapman is to make the translation and Ferdinand Gottschalk, according to present plans, will play the role of the composer. The scenery and costumes are to be designed by Hamilton Bell.

Mr. and Mrs. Alexander Carr are in Paris, prior to Mr. Carr's appearance Aug. 9 at the London Palace.

Wallace Munro announces that Olga Nethersole, who is spending her holidays in Europe, left London last week for a few weeks' rest at Marienbad, where she will take the cure. Miss Nethersole will inaugurate her transcontinental American tour in October, when she will appear in a cycle of plays, including Sapho, The Second Mrs. Tanqueray, The Writing on the Wall, and a new play dealing with the labor question.

Susan Chiswell has been re-engaged by Cohan and Harris for the role of Mrs. Purdy in Forty-five Minutes from Broadway.

As Ruth Warren and Lieutenant Burton, respectively, in The Warrens of Virginia, Gertrude Rivers and George Alison made their farewell appearances in St. Paul last Saturday and are now resting at their Summer home in Duxbury, Mass.

Selene Johnson and George Backus are recent engagements for The Dollar Mark under the management of W. A. Brady.

Virgie Kilgore, of East Liverpool, O., has entered vaudeville, opening in Pittsburgh, Pa.

Frank W. Shea, of East Liverpool, O., is with The Motor Girl company.

Caroline E. Gebest has been granted a divorce from Charles J. Gebest, the decree being rendered by Justice Brady in the Supreme Court on July 23.

Margaret Marshall will be seen with W. H. Crane in Father and the Boys.

Henry W. Savage has engaged Louis F. Gottschalk and Fred Frear for The Love Cure.

Engagements for the support of William Lawrence in Uncle Dave Holcomb are Marion Shirley, Lily Carthew, Annie F. Inman, Ethel Young, Grace Huhn, Ethel Loehr, W. L. West, L. F. Moran, O. H. Huhn, Walter H. Hemingway, W. W. Aechtler, and James H. Newton. The company will be represented in advance by J. H. Washburne and is under the direction of John A. Himmelein. Rehearsals begin Aug. 2 for the quartette; dramatic rehearsals begin Aug. 10. Season opens Sept. 4.

J. H. Hickman, of Walter Mack and company, is spending his vacation at Lake Placid, N. Y., in the Adirondacks.

The baseball girls from The Follies of 1909 will play a game against a vaudeville team which will include Gertrude Hoffman, Annette Kellermann and Mlle. Dazie. Eva Tanguay and Mabel White will umpire. Many noted boxers and wrestlers will also appear at the great benefit at the Polo Grounds on Thursday. Mrs. E. L. Fernandez will have charge of the ushers and of the sellers of programmes. She guarantees that these will be the prettiest girls in New York.

Earl Burgess left on a Western trip early in the month, joining Edward Arlington, of the 101 Ranch, for a short vacation. Mr. Burgess is now on the Pacific Slope on matters of business and will return East in a week or ten days.

Notes of the Air-Domes

At Brown's Airdome, Cleburne, Tex. (J. R. Johnson, mgr.), second week of the Bittner company July 12-17, under auspices of the Board of Trade Band; performance pleased good attendance.

Capital Beach, under the management of L. M. Gorman, has been doing an enormous business at Lincoln, Neb. Business, which was so dull at the opening that the closing of the park was contemplated, has picked up wonderfully since the addition of vaudeville in the Airdome, and the success of the venture is assured. The week of 12-17 the Tetsuwari Troupe, the Elite Musical Four, and Little Hip were well received. Maron, Wilber and Jordan, Pierce and Roslyn, and R. D. Robinson and Nellie Texana are the bill for 19-24.

At the Fort Scott, Kan., Airdome (Harry C. Ernich, mgr.), the Morey Stock company opened their first week July 12 and gave Anita the Singing Girl 12, 13, The Man and the Milliner 14, 15, The Idler 16, and The Web of Fate 17. Business good and company one of the best of the season. Same co. 19-26.

At the Fort Wayne, Ind., Airdome (F. A. Biemer, mgr.), good performances to packed houses all week July 19-26. The Diamond Airdome closed; cause unknown.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten, mgrs.), the North Brothers' Stock company presented Hazel Kirke 11-14. The entire company were well cast and it was a very acceptable production that pleased good business. William Grew having bought out the interest of the North Brothers, the William Grew Stock company presented Wanted, a Wife, 15-17, in which William Grew was a decided hit in the leading part. Lloyd Ingraham and Chester Beach were hits in their character parts. Business good.

At the Hot Springs, Ark., Airdome Theatre (J. Frank Head, mgr.), Rentfrow's Comedy co. 12-17 in The Girl and the Outlaw, Lost in Egypt, Girl and the Judge, The Girl from Vassar, An Irish Patriot, and A Millionaire's Revenge, to continued good business. Same company 19-24.

At the Lake Park Airdome (A. Bert Estes, mgr.): This dome is packed every Sunday night, having the same attractions as the Star.

At the Star Airdome (A. Bert Estes, mgr.), McAlester, Okla., Marie Neilson Stock company July 11-17 to fair business. Motion pictures and local talent 18-24. Hickman-Bessie company 25-31.

At the East Liverpool, O., Airdome (B. H. Killmar, res. mgr.): July 12-24: Estelle Allen Stock company, presenting The Two Sisters, Prince of Patches, The Gold King, Ten Nights in a Barroom, and The American Beauty; good company to good business. Taylor Stock company 26-Aug. 7.

At the Jacksonville, Fla., Airdome (Arthur Clark, mgr.): Closed for ten days to put in new chairs, and will reopen with musical comedy. Mr. Clark has made this house most popular and patrons are looking forward to the opening with pleasure.

At the Airdome (Frank Rich, mgr.), El Paso, Tex., Morrie B. Streeter in comedies and travesties on popular comic operas to attendance which increased each night. Great credit is due Mr. Streeter for his successful direction, as all similar productions had proved failures there until his arrival. The Misses Blondell, Bryan, and De Lacour enthusiastically received at each appearance. Mr. Wag has arranged to sever his connection with this company to go into vaudeville in California and the West.

At the Sedalia, Mo., Airdome (George P. Hall, mgr.): Paycen Stock company presented Her Mad Marriage July 18, 19, One Night in June 20, 21, The Girl from Mexico 22, 23, and Sappho 24.

At the Princeton, Ind., Airdome (Vesper Gumble, mgr.): Sherman Stock company July 12-24; good company and attendance. They will be at Linton, Ind., 26-31.

At the Marquis Airdome, Louisiana, Mo., moving pictures July 12-17 to good business. Fanc-Gorell Stock company 19-24 and J. S. Angelle Comedians 26-31.

At Luna Airdome, Owensboro, Ky. (A. D. Rogers, mgr.): Frances Owen and Minnie Hoffman in The Green-Eyed Monster and Mabel Rutterworth, singing and dancing, proved a good drawing card July 12-17. The Zeraldos and Frank Perry in comedy July 19-24; excellent moving pictures are being shown here.

At the Wheeling, W. Va., Airdome, the Taylor Stock company appeared July 12-24.

At McGhie's Airdome (W. R. McGhie, mgr.), Columbus, Kan.: Louise Hutchinson's People's Stock company July 12-17, pleased good business, presenting Lost and Won, Man of the Day, Man from the Orient, Cowboy's Sweetheart, and Whose Baby Are You? Moving pictures only 19-26. Payton Sisters company 26-31.

At the Wheeling, W. Va., Airdome, the Taylor Stock company presented From Farm to Factory, The Hidden Secret, and Camille to good business July 19-24.

At the Airdome, Annapolis, Md., moving pictures to good business July 19-24, under management of Herman Theisty.

At the Uhrichsville, O., new Airdome Summer Theatre (William Krupps, mgr.): Ward and Barton in refined comedy, Helen Alwell, contralto soloist; Mr. Caton, spiritualist, July 19-26; attraction good and attendance large.

At the Washington, Pa., Airdome, Airdome Amusement Company (A. D. Mair, mgr.): Harcourt Comedy company are filling a four weeks' engagement 12-Aug. 7. This is a strong company, and are drawing large audiences.

At the Airdome, Mexico, Mo. (A. R. Waterman, mgr.), the Culhane Comedians, July 12-24, business and company good, with strong specialties; the Callahan co. July 26-31.

The warm weather has reached Omaha, Neb., at last and is quite an advantage to the patrons of the Airdome, consequently business at that centrally located house is excellent. Hazar of the Pawnshop was the offering and the Hillman Stock co. is making many new friends July 11-17.

At the Newcastle, Pa., Airdome, vaudeville for indefinite engagement.

The Harcourt Comedy company is billed for the Airdome at Washington, Pa., July 12-Aug. 7.

At the Braddock, Pa., Airdome, the Partello Stock company appeared July 12-24.

At the Homestead, Pa., Airdome, the North Brothers' Stock company appeared July 12-24.

At the Youngstown, O., Airdome, vaudeville for an indefinite engagement.

At the Steubenville, O., Airdome, the Latimore-Leigh company appeared July 12-24.

At the East Liverpool, O., Airdome, the Estelle Allen company appeared July 12-24.

General Manager T. R. Hallam, of the Airdome Amusement Company's circuit, with headquarters at Washington, Pa., states that he is meeting good business over the entire circuit.

At Columbus, Kan., McGhie's Airdome (W. R. McGhie, mgr.), Lillian Marr Repertoire company July 5-12 appeared to fair business, presenting Daughter of Dixie, Two Married Men, In Convict's Stripes, Man of Mystery, A Merry Widow, and A Prairie Girl. Louise Hutchison's People's Stock company July 12-17.

At the Little Rock, Ark., Airdome (Fred Pennell, mgr.), the Albert Taylor Stock company presented A Message from Mars, Hoosa Valley, A Poor Relation, and Robert Emmett July 5-10 to large and well pleased audiences. Same company 12-17.

At the Iris Airdome (F. W. Robinson, mgr.), Durant, Okla., July 12-17, White Stock company (George Olmi, mgr.): good company and fair business. Plays: Was She to Blame, The Oath of Vengeance, On Parole, My Boy Jack, Kathleen Mavourneen, and Chances. (This is original, by Beatrice Gordon, the leading lady, and is quite clever.) Beatrice Gordon is very clever.

The Hickman-Bessey company are in their twelfth week on the McAdams circuit of airdomes and parks through Oklahoma and Texas, playing to capacity everywhere. They did record business in Oklahoma City, Dallas, Fort Worth, Waco, and Houston. They are already booked for six return dates. Under the management of F. W. Jenks the excellent work of the company has made a reputation second to none. The roster includes: F. W. Jenks and Guy Hickman, owners and managers; Ralph Shultis, agent; James D. Proudlove, musical director; George E. Hart, stage-manager; Matt Littlefield, props; Edwin Weever, leads; Guy Hickman, principal comedy; Richard Kent, heavies; Tom Kibbee, characters and old men; Ted Harrison, second comedy; George E. Hart, character comedy; Grace McClean (Mrs. Guy Hickman), leads; Mary Thompson, heavies; Maude Hillman, grand dames; Lorene Roberts, characters. The specialties include the Delmar Trio, Guy Hickman, Marion Livingston, Ted Harrison, George E. Hart, Lorene Roberts, and Hickman-Jenkscope. They carry a carload of special scenery.

At the Gem Airdome (A. T. Hasclden, mgr.), Florence, S. C., 12-14, the Musical Adams in an electrical comedy musical act delighted large crowds. 15-17: "Rab" Bradford, blackface comedian. Good performance; crowded place.

THE RECORD OF DEATHS.

Horace B. Johnson, who died July 22, was for some years on the stage before entering the newspaper business. He was the husband of Irene Ackerman. Mr. Johnson was a member of Marie Prescott's company, and was later manager of the Minneapolis Theatre and of various travelling attractions. Afterward he became editor of the "Daily News." He was a life member of the New York Press Club. The funeral was held July 24, at Campbell's Chapel at 1 p. m. Many friends and members of the New York Press Club were present and a number of beautiful floral tributes were arranged around the casket. Funeral services of the Episcopal Church were conducted by the Rev. Dr. Lyon, with music on the organ by Frances Linton and solos by Dr. Manuel Rivero. Hudson Linton rendered a touching tribute to the memory of the deceased in placing on the breast a sprig of green heather, an emblem of the Order of Friendship, to which both belonged.

Eddie Powers, a blackface comedian, died in a hospital at Muncie, Ind., on Friday, July 9, of heart disease. He was to have played at a local vaudeville house that week, but was suddenly taken ill. The T. M. A. and the actors playing in Muncie at that time aided him and had him placed in the hospital. He is supposed to have relatives in Albany, N. Y., but it is reported that telegrams to that city failed to bring any response. He was interred in Beech Grove Cemetery in Muncie, the funeral services being held at a local undertaker's shop, with vaudeville performers and theatrical managers as the only mourners. Mr. Powers was an Albany, N. Y., boy, and began his theatrical career there twelve years ago as a super at the old Martin Opera House. He is survived by his mother, who is still a resident of that city.

Mrs. Fannie Sampson De Pew, wife of Thomas R. De Pew, died at her home in Logansport, Ind., Monday evening, July 12, after an illness of eleven months. Funeral services were held July 14, and interment was made at Mount Hope Cemetery. Deceased was thirty-six years of age. The floral pieces were the most beautiful ever seen in that city, prominent among them being pieces sent by the Logansport, Ind., and Huntsville, Ala., lodges B. P. O. E.; the Social Club of Canton, the stage employees of the Broadway Theatre, and North Brothers' Stock company. Her husband, son and mother survive her.

Mrs. Mary A. Harold, who died in Philadelphia on July 9, was the mother of six children who were connected with the stage. Of those children two, Margaret Davidge and Robert Harold, are dead; the other four, Donald Harold, Lizzie Comley, Nannie Morgan, and Jean Porter, survive the mother. Mrs. Harold was a warm personal friend of Mrs. John Drew. The funeral took place in Philadelphia on July 13 and was attended by many.

It is with deep regret that theatrical people will learn of the death of W. O. Stone, who was associated with John B. Arthurs in the management of the Green Bay Theatre, at Green Bay, Wis. Company managers will recall delightful hours spent in the theatre office with this intellectual and genial man. Mr. Stone died Sunday, July 11, aged sixty-three years. The funeral was held July 13, his brother Masons officiating.

Jeannette Dolan, for several seasons a member of Richard Carle's companies, was drowned at Peoria, Ill., on July 16. Miss Dolan and her brother, James Dolan, were fishing from a boat in the river, and in an attempt to change seats the boat was capsized, and both were drowned. The bodies were recovered.

Mrs. Helen Phister Story, who died at Asheville, N. C., on July 18, was the daughter of Montgomery Phister, dramatic critic of the Cincinnati Commercial-Tribune. Mrs. Story was an able musician. Burial was at Spring Grove cemetery, Cincinnati.

Mrs. P. A. Koneke, who died at Utica on July 12 is survived by her husband, Louis M. Koneke, of Reading, Pa., and two sons, Eugene L. Koneke, general manager for Wilmer and Vincent, and Harry M. Koneke, treasurer of the Orpheum Theatre, Harrisburg, Pa.

Frank Edward Bill, who died at Winthrop, Mass., on July 15, was once a member of the Bostonians' and of the H. C. Barnabee Opera Company. The funeral was held at Hartford, Conn., on Friday, July 16.

Eugene Field Lynch, who was drowned at Jackson, Mich., on July 10, was a singer, and had appeared at the Bijou Theatre, Jackson, for two seasons.

Armand Castegnier, who died in Paris recent-

ly, was a musician of note and an exceptional performer on the hautboy. He visited this country several times in the seventies and eighties. M. Castagnier was eighty-three years old.

Franklin Vail, who died in Brooklyn on July 18 was formerly a member of the Park Theatre Stock company, Indianapolis, and of the Baldwin-Melville Stock company, Dallas, Texas.

Charles Wilson, who died in London on July 25, was once stage manager for Oscar Hammerstein.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C.

Liberales, Los; comedy in one act. By J. Jackson Veyan and A. L. Rosso; music by Juan Crespo.

Liebeswalzer, Der; operetta in three acts. Text by Robert Bodansky and Fritz Grunbaum; music by C. M. Ziehrer.

Like Incendiary Origin; one-act play. By F. Cromwell.

Little Heiress of Cross-Roads, The. By Barry Gray.

Loca, La; sketch in one act. By L. Esteso and L. de Haro; music by Carbonell and Penrat.

Lord Mayor of Dublin, The; play in three acts and three scenes. By E. Harrigan.

Lost Voice, The; skit. By A. A. Griffiths.

Love Pirate, The. By L. M. Gartner.

Love's Young Dream; farce-comedy sketch in one act. By J. H. Hawkins.

Lucile; sketch for the vaudeville stage, based on the slave sale in Julia Webb Mayo' novel, "Lods, the Occult Girl."

Madrid Separatista; comedy in one act. By S. M. Granes and E. Polo; music by Tomas L. Torregrosa.

Maggie Maloney; play in four acts. By F. M. Lightner.

Mammy's Devotion; dramatic sketch in one act. By E. Chapman.

Man on the Kerb, The; duologue. By A. Sutro.

Management; comedy in four acts. By O. Brown.

Marriage of Ambition, A; play in four acts. By Dr. N. H. Hornstine.

Mas Alla del Honor; comedy in one act. By J. Frances.

Masterpiece, A. By Harlow N. Remington.

Matrimonio Solidario; comedy in one act. By R. de Santa Ana.

Mayor Must Marry; comedy in one act. By O. M. Johnson.

Mayor of Casterbridge, The. By C. Cartwright.

Mayor of Chemung, The; musical comedy in two acts. By C. H. Myers.

Music of the Frivolity, The. By De Witt C. Millen.

Mercedes; four-act drama, with prologue. By R. V. Spencer.

Merely a Monarch; musical incident in two acts. By W. Ernst, Jr.

Mi Cara Mitad; comedy in two acts. By M. Ramos Carrion.

Mills of the Gods, The; drama in five acts. By A. Hollingsworth.

Miss Fits-John; or, Playing with Fire; play in four acts. By O. L. Colburn.

Miss Innocence; musical comedy in two acts. By H. B. Smith.

Miss Oliver's Dollars; farce in one act, for female characters only. By Emilie H. Callaway.

Mr. Easyman's Niece; comedy in four acts. By Belle Marshall Locke.

Mr. Hopkinson; original farce in three acts. By E. C. Carton.

Mister Stranger; fantastic playlet. By Oliver White.

Mrs. Mix Mixes; or, The Reformer. By Mrs. F. Henderson.

Mountainland; comedy in one act. By L. E. Trimm.

My Legal Adviser; in one act. By G. W. Snoddy.

Mysterious Dolly Dimple, The; comedy sketch in one act, two scenes. By C. De Arrentage.

Mysterious Way, The; play in three acts. By C. Fue.

Nausala; or, The Daughter of Black Hawk. By Effie L. Lahee.

Nellina; drama in three acts. By R. Bracco.

New and the Old, The. By H. E. Hoffman.

Nuevo Administrador, El; caricature in one act. By E. Yuste and R. Martinez.

Old, Old Story, The. By Frances Wilson.

On Detective Duty; play in four acts. By G. L. Raymond.

One Knight in a Bar Room. By D. Barrist.

One of the Eight; comedy of college life. By Norman Lee Swartout.

One of the Marys; study. By Miss Norton.

Other Man, The; drama in four acts. By H. J. Weisenberg.

Pair of Bluds, A. By Thomas Whiffen.

Pair of Burglars, A; farcical sketch in one scene. By Byron P. Glenn.

Pame-Partout, Le; comedy in three acts. By G. Thurner.

Penelope; comedy in three acts. By W. S. Maugham.

Pilkerton's Peerage; comedy in four acts. By Anthony Hope.

Pinkie and the Fairies; play in three acts. By W. G. Robertson.

Playwrights, The. By Mattye C. Kann.

Querer Baturro; play in one act. By R. M. de Pereda and P. Ortis-Monttjano; music by Federico Chaves.

Recompense, The; play in four acts. By D. Oppenheim.

Red Cadet, The; comedy drama. By W. H. Mering.

Redemption of Cleo, The. By J. Pardee-Clark.

Reines de Rois; play in five acts. By L. Hennique and J. Gravier.

Reward of Honor; drama in four acts. By A. A. Hebermann.

Righteous Cause, A. By J. E. Bausch.

Rincon de la Alegria, El; play in one act. By S. Alonso Gomes; music by Rafael Calleja.

Road Agent, The; one act drama. By A. B. Rogers.

Royal Blood. By J. Cone.

Running for Governor; one act comedy. By F. Allen.

Sacrifice, The; play in four acts. By Henry C. Colwell.

Salome's Maid; farce in one act. By Tennie Burdock.

Samson and the Law; drama. By B. C. Chapin.

Seen as Others See Us; comedy sketch. By M. L. Davidson.

Servant of the Public; dramatization in four acts and an epilogue of Anthony Hope's novel of the same name. By D. Kimball.

Sh! Not So Loud! musical comedy in three acts. Music and lyrics by R. Clifford Odoms; book by Clifford Odoms and Edward E. Gates.

Shanghaied by the Land Sharks of New York; drama in three acts. By M. J. Brennan.

Shepherd Boy Who Called Wolf, The. By A. Stevenson.

Shepherd of the Hills, The; drama in five acts. By W. R. Hildreth.

Si Perkins, Pitcher. By A. Bonnet.

Silver Box, The. By J. Galsworthy.

Skittles; comedy in three acts. By Paul A. Rubens and Lechmere Worrall.

Slaves of Society; farce in one act. By Tennie Burdock.

Spiritualist, The; one act playlet. By W. A. Rivers.

Sport, The; drama in four acts. By A. Caplin.

Sport of Kings, The; sketch in two scenes. By W. S. Lockwood.

Stag and the Doe, The. By A. Stevenson.

Stairs Are Steep, The; one act play. By E. Lissner.

Subduing of Sarah, The; New England comedy in six acts. By M. C. Doremus and Edmund Doremus.

Suffragette and the Man, The; one act comedy drama. By J. P. Larric.

Sun Flag's Hour, The; dramatic episode of 1914, in three scenes. By J. A. Tyson.

Supreme Test, The; comedy drama in five acts. By F. C. Smith.

Surfman, The. By F. G. King.

Terre Enthralled; drama. By L. L. Schwartz.

Tessie at College; second, third and fourth acts. By Ernst Jung and Oscar Haase.

That Beacon Street Affair. By B. Hall.

Thwarted. By A. W. Barrett.

Tiff Typewriter, The. By Eda W. Maclean.

Towerman, The; play in one act. By B. Duffy.

Trailed to the Chasm; or, Indian Vengeance; pantomimic spectacle, with some dialogue. In three scenes and a picture effect, devised and written by W. J. Wilson.

Traitress, The; drama. By C. E. Warren.

Twenty-two; a drama in three acts. By J. L. Baldwin.

Twins; typewritten. By Harry Lancaster.

Two Merry Monarchs; comic opera in two acts. Written by A. Anderson and G. N. Levy; lyrics by A. Anderson and Hartley Carrick; music by M. Reval.

Two Questions, The. By A. Stevenson.

Undertaker, The; comedy drama in three acts. By M. Goldman.

Unknown Love, The; playlet in one act. By M. Harfield.

Vain Jackdaw, The. By A. Stevenson.

Veela. By Anna Munch.

Vive l'Roi; play in one act. By W. R. Randall.

Vagrant, The; original drama in four acts. By Ellison Harvey.

Vandergrift's Revenge; tragic play in one scene. By Janet Barrington.

Varsity Eleven, The. By Pauline Paull.

Velets, La; sketch in one act. By A. Garcia Sanchez; music by Teodoro San Jose.

Ventanas del Cielo, Las; play. By El Bachiller Corchuelo.

Waiting for the Verdict; monologue. By Adrienne Roucolle.

Wife for Wife; comedy in three acts. By E. O. J. Ellsworth.

Wilson Bill, The; drama in three acts. By H. Siegel.

Wind of Destiny, The; play in three acts and a benediction. By A. N. Piper.

Winning Japanese; original sketch. By M. A. Fisher.

Wizard of Wiseland; comedy in two acts.

Woman of To-Day, A; modern play. By Helen Cushing and Harriet Broadhurst.

World, the Flesh and the Devil, The. By L. Cowen.

Wall Between, The. By R. W. Harden.

Wax Sculptor's Vision, The; vaudeville sketch in one scene. By Charles E. Welch.

Way of a Woman, The; one act comedy. By R. W. Wiley.

Way to Conquer, A; drama in three acts. By A. F. Van Loan.

Way to Manage a Woman, The; playlet. By M. D. Well.

Weather Wight, The; in two acts. By H. S. Lee.

What Money Can't Buy; comedy in three acts. By Charlie de Lima.

Where Is My Wandering Boy; play in four acts. By L. E. Walter.

Whirlpool, The; play in four acts. By M. Foster.

White Moth, The; vaudeville sketch in one act. By M. B. Cooke.

Wicked Wolf, The, or The Strange Adventures of Little Red Riding Hood. By Elois Bronz Colzne.

Wish Bird, The. By A. Stevenson.

Woman of To-Day, A; drama in three acts. By A. W. Stace and E. K. Moulton.

Wooing of the Duchess, The; romantic play in four acts. By H. C. Colwell.

Yankee King, A; travesty. By a Washington correspondent.

Young—and Two Trusting; drama in one act. By L. J. L. Stillwell.

Young Hearts; play in three acts. By H. C. Colwell.

40 Hp, El; comedy in one act. By Flacro Yrayzoz.

Vivian and G. J. Bennett.

Fand, the Banshee; play with music in three acts. By F. M. Worthington.

Farm Acres, or Rocks and Hills of Pennsylvania; rural romance. By C. C. Spalsbury.

Forgotten Melody, A; one act. By E. F. Payne.

Francois Villon; comedy in four acts. By Leo Lenz, after J. H. McCarthy.

Frozen Violets; dramatic story. By Edwin Barret Hay.

Funnie-Spelling German, The. By E. Roach.

Funnie-Spelling Judge, The; character comedy absurdity. By E. Roach.

Fur Cloak, The; play in one act. By J. H. Irvine.

Furie, La; play in five acts. By J. Bois.

Game of Love, The; play in four acts. By F. Mariani.

Garrotin, El; play by R. A. Mas and J. Capella; music by Luis Foglietti.

Garter, The, or The Order of the Garter. By G. H. Paine.

Married.

CASIMIR-PERIER—BENDA.—Claude Casimir-Perier and Simone Benda, at Gisors, France, on July 17.

KLEIN—LANE.—Philip Klein and Irene Lane, at New York, July 8.

LANCASTER—COLLINS.—Thomas Keys Lancaster and Eva Eugenia Collins, at Port Arthur, Texas, on July 10.

LESLIE—ALLEN.—Simeon Allen and Rosebelle Leslie, at Tucson, Ariz., on July 3.

LOCKE—DIXEY.—Robinson Locke and Mabel Dixey, at Yonkers, on July 21.

MUSSER—HATCH.—Harry W. Musser and Mollie V. Hatch, at Lancaster, Pa.

SAUNDERS—KENNEDY.—Doctor Robert B. Saunders and Lida Merab Kennedy, at Detroit, Mich., on July 14.

SEAMAN—M'DONALD.—Milton W. Seaman and Isabel McDonald, at Portland, Ore., on July 14.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

A CONTRIBUTOR to Life, Judge, Puck and other humorous publications will fill orders for original and exclusive vaudeville sketches, playlets, monologues, encore verses, songs, etc. Lyrics and other manuscripts revised and corrected. High class work only. Albin Ingram, 201 N. 64th Ave., Oak Park, Ill.

ACTRESS with new drama wants backer; great opportunity. Chance, care MIRROR.

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FOR SALE—Vaudeville sketch, exceptional comedy plot, for two women and one man. Address Exceptional, care DRAMATIC MIRROR.

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SKETCHES for small time: "A Live Wire" (melodramatic); characters, miser and electrician; "An Accidental Actress" (comedy); characters, cowboy girl and juvenile. For sale. Cowboy, DRAMATIC MIRROR.

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STAGE Director and Professional Coach. Pantomimic Action and Grace. Exceptional Talent Exploited. Sketches. Louis Hallett, Knickerbocker Theatre Building.

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AT LIBERTY
CHAS. A McGRATH
LEADING MAN

Address care DRAMATIC MIRROR.

Born.

HOULIHAN.—A daughter to Mr. and Mrs. Fred Houlihan at Aspinwall, Pa., on July 23.

Died.

BASCOMB.—Henry L. Bascomb, at the Edwin Forrest Home, Philadelphia, July 17, aged 76 years.

BILL.—Frank Edward Bill at Winthrop, Mass., on July 15, aged 53 years.

CARPENTER.—S. P. Carpenter, at Superior City, Wis., on July 10.

CASTEGNIER.—Armand Castegnier, at Paris, aged 83 years.

CHIN.—Chin Sam, at New York, on July 15.

DE PEW.—Fannie Sampson De Pew, at Logansport, Ind., on July 12, aged 38 years.

DOLAN.—Jeannette Dolan, at Peoria, Ill., on July 16.

FRANK.—Joseph Frank, at Harrisburg, Pa., on July 11.

HAROLD.—Mrs. Mary A. Harold, at Philadelphia, on July 9, aged 86 years.

JOHNSON.—Horace R. Johnson, at Spuyten Duyvil, N. Y., on July 22.

KONEKE.—Mrs. P. A. Koneke at Utica, N. Y., on July 12.

LYNCH.—Eugene Field Lynch, at Jackson, Mich., July 10, aged 15 years.

POWERS.—Eddie Powers, at Muncie, Ind., on July 9.

STONE.—W. O. Stone, at Green Bay, Wis., on July 11, aged 63.

STORY.—Mrs. Helen Phister Story at Asheville, N. C., on July 18.

TRAITEL.—David Traitel at New York on July 24.

VAIL.—Franklin Vail, at Brooklyn, on July 18, aged 29 years.

WILSON.—Charles Wilson at London on July 25, aged 50 years.

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Open Time for First-Class Attractions
Seat capacity 1,000. Wire or write.

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WILL L. FREDEKING, Mgr
New Eight Thousand Dollar Opera House
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Modern theatre, seat capacity 800.
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Opening about November 1, 1909. Modern, up-to-date theatre; seating about 1000; stage 30x62; opening 32x25½; to gridiron 50 ft.; population over 5000.

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Break long jumps between Atlanta and Montgomery Capacity, 1,000. Draw from 8,000. Own orchestra.

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Building absolutely fireproof. Trucks always ready. Low Rates. 'Phone 1908 Chelsea.
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TO OUR MANY PATRONS:
Owing to a change in numeration of Chicago's streets—taking effect Sept. 1st—the new numbers for the

VICTOR HOUSE
(Italian Boarding House and Table d'Hote) will be 7 and 9 East Indiana St., cor. N. State St., Chicago, Ill.

THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS.

GAUMONT'S "MONK'S MOTHER" AND PATHE'S "POOR KID" LEAD IN DRAMATIC STRENGTH.

Many Interesting and Notable Features During the Past Week Compensate for Last Week's Dearth of Novelties—Selig's "Won in the Desert," Kalem's "Tomboy," Vitagraph's "Sword and King," Pathe's "Poor Kid," Gaumont's "Monk's Mother," Essanay's "Stranded Actress," the Biograph's "Renunciation," Lubin's "Nugget of Gold" and Edison's "Missionary and the Maid" Deserve Praise.

Instruction by Correspondence (Vitagraph, July 20).—This is a fairly interesting comedy picture, which tells of a young man endeavoring to get rich by the correspondence method. His advice to locate, and earn the gratitude of, a millionaire, an heiress and a rich old maid bring forth many good comedy situations, finally landing him behind the bars as a stone breaker. The acting was fair and the scenic environment good.

Adventures of Prune (Vitagraph, July 20).—The Vitagraph Company has endeavored in this picture to emulate the French companies, but hardly succeeded in arousing any great degree of commendation. The acting was in most part a burlesque on French pantomime, especially true of the men, and the costuming incorrect in many details. The story, however, dealing with the escapade of a school girl, is well worked out and scenically noteworthy.

McGinty's Sudden Rise (Edison, July 20).—A subject not very original, which shows McGinty being hoisted by exploding powder, and his return fall, which beaks off an arm and leg. A hypnotic bone setter is sought, who restores McGinty to the "as good as new" state. It was fairly well treated and but mildly humorous.

The Man in the Moon (Gaumont, July 20.)—This is a colored film and most uninteresting. There is nothing to the story and little to commend its evolution.

True to His Master (Gaumont, July 20).—One of Gaumont's best. An exceptionally pathetic story of the trouble of an elderly blind man who is robbed and thrown out of his humble lodgings without his only aid, the dog. The latter ultimately finds him and puts the police in a position to apprehend the two men. The acting is splendid and interest holds to the very last.

A Nugget of Gold (Lubin, July 19).—This subject is typically melodramatic, with all the thrills and inconsistent action that usually accompany stories of such character. The tale unfolded has to do with a young prospector who has discovered a phenomenally large gold nugget, which he hides under the bed at his home. Previous to this incident he has had a quarrel, in a saloon, over the girl he ultimately marries, and the man he quarrels with is the desperate character who essays, with the assistance of two Mexicans, to secure the nugget. The devoted wife defends her home to the last, and when found by the young husband her story calls forth the gathering of a posse, which follows and captures all three renegades. The chase was the best part of the film, because of the exceptionally good scenic background used and clever horsemanship. The nugget episode is rather improbable, and the prospecting details not quite convincing; other than this the film is pleasing.

The Missionary and the Maid (Edison, July 20).—A good comedy film which caused laughter, but which could have been greatly improved by more harmonious work on the part of the actors. The Edison Company is improving in its attention to details, but has much to learn yet from producers such as Pathe and the Biograph. Scenically, in costumes and story, this subject is well worked out, the story telling of a man desirous of becoming an African missionary. He has a dream of landing among the cannibals and just escaping with his life, which so disconcerts him that he renounces his intention upon waking. The African scenes, while burlesque, are quite funny.

The Renunciation (Biograph, July 19).—A well constructed melodramatic plot is given a rather odd twist in this excellently acted film, adding a comedy touch, which seemed to be keenly relished. It is the story of two young miners, pals from boyhood, who fall in love with the same girl. The girl is a new arrival in camp and soon both men are bitter rivals and engaged in a fierce endeavor to kill each other. The girl interferes at the right moment and produces the man of her prior choice, who is a typical exaggerated "city chap" of the effeminate sort. The advent of the latter brings about a ludicrous situation as both men, realizing the humor of it, forget their quarrel. It is an entirely unlooked for climax and breaks what might have been a strong, but commonplace, melodrama. The production was splendidly handled.

Behind the Mask (Pathe, July 19).—Fairly well colored, there is not much that is distinctive or original in this subject. The story simply relates to a quarrel between man and wife and their immediate participation in a masked ball, each without the other's knowledge. They meet, still masked, and the finale of a rapid flirtation is an enthusiastic reconciliation when the unmasking occurs.

The Fiddlers (Pathe, July 19).—This is also a colored subject, concerning the antics of trick tumblers. The action is but ordinary and there is little to commend it.

Catching Turtles (Pathe, July 19).—The last of Pathe's trio of pictures for this date is also rather uninteresting and is supposed to be instructive, but does not succeed to any great extent. So far as catching the turtles is concerned, there was little or no excitement and the succeeding trials of the turtle were as colorless as the former.

Won in the Desert (Selig, July 22).—This is one of Selig's important productions and great care has been taken in making it as elaborate as possible. The scenic effects are in most part worthy of praise and the prodigal use of camels, horses and lions gives the picture a strong and unexpected realism. A young Chicago girl is traveling with her parents in Europe and upon arriving at one of the seaports on the Red Sea meets an old acquaintance stationed there as officer on the U. S. S. "Panther." An Arabic sheikh, King of the Desert, becomes enamored with the girl and abducts her. The kidnapping is discovered and the officer and marines follow. A fight ensues and the girl and rescuing party retreat. They are in turn followed until the destruction of a bridge by the marines prevents further bloodshed. The girl is safely returned to her parents, but the ship is ordered back home immediately and the young couple parted at the beginning of their interesting romance. On board ship the officer receives a wireless message from the girl advising him of her father's consent to their marriage and telling him to resign at once and meet them in Chicago. Such a procedure is rather improbable, but is, of course, possible. The fight over the bridge and its destruction might have been more vivid and thrilling had they been able to secure real outdoor scenic surroundings. Much deserving praise and comment from the audience was heard on all sides, proving it to be a subject of uncommon interest.

The Bewitched Manor (Pathe, July 21).—Pathe has a rather good trick picture in this subject, for it is well colored and there is not the monotony and unoriginality usually found in films of this nature.

Little Busy Body (Pathe, July 21).—This subject deals with a boy's natural curiosity in poking into all the various telescopes in what is evidently the experiment room of a scientist or astrologer. The magnified subjects shown are mildly interesting and cleverly handled.

The King's Conspiracy (Urban, July 21).—Mighty clever fencing is the dominant feature of interest in this picture. The ensemble fighting carries conviction as to its intensity and realism, the opposite being the usually common fault. The scenic surroundings are good and the acting excellent.

A Stranded Actress (Essanay, July 21).—There is a close resemblance to Polly of the Circus in this picture, the leading character being an actress instead of a bareback rider. She is practically stranded and in crossing a street is run down by an automobile. The minister takes her in and nurses her back to strength and health, incidentally falling desperately in love. The members of the church show great hypocrisy in their action toward the two, but are finally won over and congratulate the happy pair on their coming marriage. The story is well carried out, the acting unusually good, and the scenic detail all that could be desired.

Sweet and Twenty (Biograph, July 22).—Sweet and Twenty is a cleverly acted little story of a lovers' quarrel wherein the boy feigns suicide and the girl forgets her resentment in saving him from the fulfillment of such a hazardous intention. The comedy touches throughout were most capably enacted and the environment selected showed the usual care as to detail and distinctiveness of preceding Biograph pictures.

Jealousy and the Man (Biograph, July 22).—A fairly pleasing subject, with a good laughing denouement, telling of a husband's jealousy and final determination to kill both wife and friend as a result of a seemingly too familiar and mysterious relationship. The intimacy is due to the wife's endeavor, through the friend, to buy the husband some birthday presents without his knowledge. The "unmasking" is a clever bit of comedy, in which the jealous husband learns of his folly under rather embarrassing circumstances.

Hiring a Girl (Lubin, July 22).—The plot of this subject, as may be surmised from the title, is not an original one, the most redeeming feature being a comedy chase. Comedy chases have become passe, but this one is rather funny and deserves commendation. The producer has succeeded in creating a few good incidents in the action, which elevate it from mediocre channels, but did not make clear the final adjustment of her "help securing" problem.

Mexican Bill (Lubin, July 22).—A lengthy melodramatic subject, with plenty of interesting action and capital exterior scenic surroundings. It made a good impression mainly because of the spirited acting, the horsemanship and usual melodramatic interest. But why the chase along the bed of the river? That is only resorted to in throwing a pursuer off the track, and in this case the man was well in sight. The story itself has not a great degree of dramatic strength, but holds the interest nevertheless.

The Poor Kid (Pathe, July 24).—One of Pathe's best dramatic subjects, and one in which a little boy is so pathetically surrounded with desolate heart hunger as to cause the most blase audience to leave the theatre at its conclusion with a new note of human pity seeking anchorage in its heart. The boy is the son of poor show folks. They are destitute, and the mother is prostrated by illness. The father has an unsuccessful day, and returns home disconsolate to find his wife worse and no means of allaying her suffering. Friends prevail upon him to leave the boy and his mother together and repair with them to the tavern. The boy, realising something must be done, in desperation takes his banjo and roams the street singing for pennies. A little girl becomes interested in him and brings him to her mother, who is evidently giving a house party. She takes the banjo and singing for her guests, gathers in a splendid harvest of coin for the boy. He leaves with a light heart, and after buying provisions and medicine starts home. In the mean time the father and one of his "comrades" have returned home in a drunken condition. The father immediately falls asleep. The "comrade" attempts to steal a watch, all that is left of value, but the sick wife intervenes and is strangled in the ensuing struggle. The boy returns to find his father in a drunken sleep and his mother dead. The police accuse the father of the murder, and it is not until the real murderer fatally injures himself in his circus act a short while later and confesses that the man and boy are released. Splendid acting, an unusually strong story and clever producing makes this an important and noteworthy film.

The Monk's Mother (Gaumont, July 24.)—A remarkable picture and one that stands out

(*Continued on page 16.*)

"SPECTATOR'S" COMMENTS.

Considerable amusement has been occasioned by the announcement of Mr. Murdock, of the International Projecting and Producing Company, that his company will open exchanges to deal out its importations to the exhibitors. The reason assigned is that the existing independent exchanges have not bought films from the International Company in the quantity Mr. Murdock thinks they should have done. In this plan to deal directly with the house managers he is proposing to do the very thing he accused the licensed manufacturers of contemplating when he first launched his company. But there is one point that appears to have been overlooked in the discussion of the Murdock announcement. Why is it that the independent exchanges have not been liberal purchasers of independent films? Assuming that the films have been of desirable quality, there should have been a ready market for them. The number of independent theatres in the country is considerable, and it is inconceivable that they should not want the best pictures possible to obtain. But how are the independent managers to know that Mr. Murdock has good pictures to give them unless he tells them about it? All other independent producers and importers have announced the new subjects they have to offer, and naturally it has been these subjects that the exhibitors have demanded from their exchanges. The licensed houses know all the time the subjects that are being issued. Mr. Murdock's company, alone, has been silent. Never, since the first shipment he received, has he permitted a list of his new subjects to be made public. THE MIRROR has frequently asked for the titles and descriptions of new releases from the International Company, offering to print the information free of charge, as it prints similar information from all other companies, licensed or independent, but it has never been able to get so much as an acknowledgment of the request in reply. The natural conclusion is that the International is not making the importations it claims to be making or that the subjects received are not of such a character that the company cares to make them public. If this conclusion is unjust, Mr. Murdock has only himself to blame for the bad impression that has been made. If he wants a market for his goods he will have to create it, as others do. He cannot expect exhibitors to demand his films when they do not know what they are. For all the average exhibitor knows there are no International films. It will be interesting to note how much success Mr. Murdock will have in securing subscribers for his new exchanges if he shall persist in the policy of secrecy and generalities. He will find that any exhibitor worth having for a customer will want to know in advance something about the service he is to receive.

• • • •

It is pleasing to note that the *Moving Picture World* denies any intention to insult the high-class actors and actresses of America because they may assume to have a little dignity and pride in their profession. The writer in the *World* who made the statements that called for adverse comment in this column in a recent issue of THE MIRROR now declares that he has been misunderstood, and that he merely meant to show that actors do not lose dignity in working for moving picture producers. With this position THE MIRROR is in the heartiest accord. Many superior players, men and women of high reputation, have come to the same conclusion and are now working in the pictures. If they were not the film manufacturers would not have been able to make such remarkable headway in turning out the good dramatic subjects they have offered in large numbers during recent months.

• • • •

THE MIRROR was not the only paper to misunderstand the *World*. Acton Davies, dramatic critic of the New York *Evening Sun*, introduces a column attack against motion pictures with the following paragraph:

In a somewhat hysterical editorial the trade journal of the moving picture manufacturers proceeds to call down, lay low, rebuff and insult generally the stars and leading actors and actresses of the theatrical world because, with a unanimity rarely found in their profession, they have refused individually and en bloc to pose in scenes from the more famous of their plays for the picture machines. This article accuses the actors as a class of conceit, uppishness and snobbishness in refusing to comply with the request of the moving picture manufacturers, and incidentally they are accused of imbecility because they have dared to refuse the phenomenally large sums of money which the moving picture men have offered them for their services.

• • • •

Mr. Davies in his attack on motion pictures shows lamentable ignorance of his subject. He appears to think that motion picture producers want to employ star players to give selected scenes from their most popular plays, and he shows that this would be impossible because the actors do not generally own the plays. It is more impossible for quite another reason. No scene taken from any play would be worth the film that it would take to picture it. Picture pantomime and stage plays are two totally different propositions. What the motion picture manufacturers want of the players is to act in original pantomimes. These are now being written in France and America with considerable artistic and literary skill. Members of the French Academy are employed in this work, and it is not too much to hope that American authors of reputo will also enter the field once they understand the attractive possibilities of composition of this kind. Nor is Mr. Davies correct in looking upon motion pictures as a menace to the legitimate drama. Pictures are filling a field of their own, and the only kind of drama they have injured is the turid melodrama, because they have given to the masses a better and a cheaper class of entertainment. Reputable drama will in no way suffer. Indeed, it should be all the stronger, because of the increased number of people who are being educated to enjoy wholesome amusement. Mr. Davies should take the time to see a few good moving pictures. They will surprise him.

THE SPECTATOR.

THE PATHE PROFESSIONAL OUTFIT.

A MIRROR representative recently had an opportunity at the Atlantic City convention of having a talk with Mr. Berst, as well as with Mr. Montagu, Chicago representative of Messrs. Pathe Freres, and was surprised to hear of the success that their Pathe professional outfit is meeting with.

It is now only a few months since this machine was introduced, yet it is hardly possible for them to manufacture enough to keep up with their orders. The reason *for* this is explained in their latest circular, in which they claim that the Pathe professional outfit is the only machine that gives a flickerless picture, the only machine that gives a steady picture, the only machine made entirely in Europe, the only machine built scientifically, and the only machine that will not need repairs.

These are "tall" statements, but Messrs. Pathe Freres have never in the past been in the habit of eulogizing their wares, but have always sold their goods on their merits. Therefore it seems that in their Pathe professional outfit Messrs. Pathe Freres must have something beyond the ordinary.

They inform THE MIRROR that the machines can be seen in operation in their various offices and all intending purchasing are advised to see this machine in operation before buying.

THE MIRROR is officially informed that Messrs. Pathe Freres have given the exclusive agency for this machine for the States of Washington, Oregon, California, and Nevada, to Messrs. Turner and Dahnken, of 138 Eddy Street, San Francisco, who will take good care of all retail customers as well as the trade in these parts. This firm will also carry, as do all branches of Messrs. Pathe Freres, a complete stock of machines and supply parts.

A FEW RECENT SONGS AND SLIDES.

"Singing Bird" is the title of a seemingly new Indian song of catchy refrain. No composer's or publisher's name was given. The slides were pretty, but the Indian costumes and "props" used were grotesque.

"When the Band Plays at Night" is rather tuneful, but has poor slides.

"Mid the Blue Grass of Kentucky," a typical ballad of fair interest, with mediocre slides by Scott and Van Altena.

"You've Got Me Goin', Kid," a slang song of uninteresting lyric and little better refrain. Slides by Lent, fair.

"I've Been Longing a Long Time for You," one of Shapiro's songs, made a favorable hit, with slides, well colored and good subjects, by Simpson.

"Take Plenty of Shoes" was a big hit, and the slides, by Simpson, extraordinarily pleasing.

ESSANAY BRANCHING OUT.

Extensive alterations of a most commodious and up-to-date character in the main offices of the Essanay Film Manufacturing Company, at 62 North Clark street, Chicago, are now underway.

With the completion of the new factory at 1333 Argyle Street the old studio was abandoned and the much needed space it formerly occupied is now being remodeled and furnished with elaborate office fixtures. This fills a long felt want in an extensive and ever increasing business.

The work at the new studios is now running smoothly and to a decided success, as the photographic excellence and general advancement in their recent pictures plainly attest.

PRESIDENT VIEWS PICTURES.

President Taft, July 21, visited a little 5-cent theatre in Ninth Street, Washington, to witness a moving picture of the ceremony he participated in at the unveiling of the monument to Pennsylvania troops at Fort Mahone and Fort Stedman. He was accompanied by Senator Bourne, of Oregon; General C. H. Edwards, and Captain A. W. Butt. Extra room was made for him in the displacement of two regular chairs and the large wicker chair substituted is on exhibition there now. The President is said to have enjoyed the film immensely.

SELIG'S PLANS.

The Selig Polyscope Company will soon begin the production of two reels a week in response to greatly increased demand from the exchanges. The Leonard Queen is the great feature film which they will release Aug. 12. The company is sending free to every five-cent theatre in the country a five-color poster of striking and handsome design relating to the subject.

PARIS REPRESENTATIVE HERE.

Ronald Reader, the Paris representative of the Vitagraph Company, has arrived in New York for an extended American trip, combining both business and pleasure. The Paris branch office was established by the Vitagraph Company three years ago, and Mr. Reader reports a steady increase in the demand for Vitagraph films throughout Europe.

REVIEWS OF NEW FILMS.

(Continued from page 15.)

vividly in the mind long after it has been seen. It is intensely dramatic, with an element of pathos that left few dry eyes in the audience. The incident is laid during the besieging of a Spanish city by the French. The Spaniards are attending mass when attacked by the enemy, and the monk officiating at the service is taken prisoner, court-martialed and sentenced to be shot. The intervention of his mother and his flock is unavailable. After the execution the scene shifts to the mother sorrowing over the robes of her martyred son. Later the city is again in the throes of battle and the French officer who ordered the monk's execution, in being pursued, takes refuge in the sorrowing mother's house. When brought face to face with the woman the dramatic intensity of the situation is relieved by the woman's heroic charity. She orders the officer to don her son's robes and thus attired he manages to escape. The story is an excellent one, ably acted throughout and teaches the "good for evil" axiom—a good purpose few pictures affect.

Brown's Moving Day (Gaumont, July 24).—Brown happens to be one of those officious little men who must boss everything that they come in contact with. This time it is moving day and his ludicrous endeavors to handle the situation call forth many a laugh.

The Sword and the King (Vitagraph, July 24).—One of the Vitagraph's pretentious productions, and one deserving commendation for its splendid scenic equipment and acting. The story is interesting and logically carried out to a conclusion in hearty sympathy with the audience. The King continually oppresses his people and on one of his trips wantonly kills a peasant for daring to interfere with the King in forcing his attentions upon the former's wife. The peasant's son grows up to manhood, nursing revenge in his heart, and waits for the time when he will be strong enough to wield a strangely inscripted sword given him, as an infant, by an old hag. The day comes when the people rise up against the King in a concerted endeavor to overthrow his oppression. The peasant's son leads his fellow men and succeeds not only in conquering the King, but in being crowned in his place. Scenically and in costuming and acting there is little fault to be found. The point which caused the interest to lag lay in the fact that the peasants engaged against the King were so foolishly and weakly armed and of so little consequence numerically. It was easy to see that they were the same men in each engagement, and their opposition and general fighting strength was so mild and lacking in action that one could hardly credit any such victory to them. However, the picture as a whole shows improvement along the right lines and continued similar endeavor will bring more perfect results in time.

The Bridegroom's Dilemma (Edison, July 23).—Like Pathe's wedding picture, released same date, this subject deals with a parallel theme. A society girl is to marry an English nobleman, but he awakens late and then only to find no clean shirt handy. The wedding guests have a long wait, while the groom frantically searches for the required article of apparel and is finally rescued by two of the ushers and rushed to the scene attired in a makeshift shirt bosom. The idea had good comedy possibilities, but a woeful misunderstanding of the art of pantomime made the long draws out rushing hither and thither and frantic gesturing rather more boresome than funny.

Casey's Jumping Toothache (Edison, July 23).—This second Edison subject is more humorous than the first. It is carried out in a more clever comedy manner and is short. The actors, especially the dentist, will persist, though, in looking toward the camera as if they were being coached at the time. There is a way to obviate all that.

Holding Up the Wedding (Pathe, July 23).—A rather good comedy film of the broad farcical type, depicting the start of a wedding party and the groom's promise to meet them later at the church. He falls in with many convivial friends, and the resultant good fellowship drinks so undermine his power of locomotion that he is compelled, many hours after the hour set for the ceremony, to reach there by carriage. In the meantime the waiting crowd has fallen asleep and his reception is anything but cordial when his coming awakens them. There are many good laughs in it and the acting is not overdone.

Sweet-Toothed Dogs (Pathe, July 23).—This is a clever comedy subject and is mainly a dog chase after a man with sweets, which are supposed to attract the dogs. There are many of them, different breeds, and the chase is not only exciting and original, but most cleverly arranged.

The Tomboy (Kalem, July 23).—Much care and attention has been given to the production of this picture and it succeeds ably in holding the attention. The story deals with the machinations of a man in attempting, with the aid of the always ready adventuress, to win the affections of a young girl and dispose of her sweetheart at the same time. The girl doesn't appear to have much of the "tomboy" in her character, but she is interesting and comes out with flying colors in the end, as all good dyed in the wool heroines do, by saving her sweetheart from a watery grave. The scenes are evidently laid in America, so why the European peasant costumes on the farmhands or gardeners? Then, again, when the young hero is thrust over the bridge into what appears to be a small and shallow pond, and but a few feet from the edge, why cause him to be unequal to the task of reaching shore? Of course it enabled the heroine to jump in after him, but it could have been effected in a less ludicrous manner by having the villain at least strike him over the heart and seemingly render him unconscious when in the water. The scenic environment was capably selected and the acting strong.

Pickle Mary (Kalem, July 23).—This is a rather poor development of the trials two burlesque Irish characters have in winning the affections of Mary. The subject is but mildly humorous and most unoriginal both in theme and development.

A Case of Lumbago (Pathe, July 23).—A short film showing the laughable experiences of a man suffering from lumbago and his ultimate cure. The character is one that wins a ready humorous sympathy and was fairly well acted.

A NATIONAL EXHIBITORS' ORGANIZATION.

Supreme Court Justice Bischoff has approved the incorporation of the National Motion Picture Exhibitors' Association of this State, organized for the "protection of its members, their elevation and benefit, and to deal with persons in the business who violate the law." The incorporators are W. M. McKenzie, Louis Mass, A. D. Jacobs, F. P. McCutchen, O. I. Lansberger, and C. R. Kretnwald.

LICENSED FILM RELEASES.

July 26.	(Bio.)	A Convict's Sacrifice. Drama	977 ft.
" 26.	(Pathe)	Living Dolls. Col. Comedy	360 "
" 26.	(Pathe)	Sweet Dreams Intermingled with Nightmare. Col. Trick	311 "
" 26.	(Pathe)	Champion Heavy-weight Lifter. Comedy	266 "
" 26.	(Lubin)	A Hot Time at Atlantic City. Comedy	945 "
" 27.	(Edison)	Mother Goose. Comedy	330 "
" 27.	(Urban) (Kleine)	His Rival's Hand. Drama	617 "
" 27.	(Urban) (Kleine)	Parks in Berlin. Scenic	367 "
" 27.	(Edison)	Taking His Photograph. Comedy	620 "
" 27.	(Vita.)	The Little Orphan. Drama	755 "
" 27.	(Vita.)	Mid-Winter Sports. Scenic	236 "
" 28.	(Pathe)	The Barber's Revenge. Comedy	581 "
" 28.	(Pathe)	Amazons of Different Periods. Col. Tableau	344 "
" 28.	(Gaumont) (Kleine)	The Last Confession. Drama	837 "
" 28.	(Gaumont) (Kleine)	Papa's Hat. Comedy	146 "
" 28.	(Essanay)	The Tramp's Story. Drama	715 "
" 28.	(Essanay)	A Case of Seltzer. Comedy	210 "
" 29.	(Bio.)	The Slave. Drama	998 "
" 29.	(Selig)	The Heart of a Race Tout. Drama	1000 "
" 29.	(Lubin)	Sporting Blood. Comedy	580 "
" 29.	(Lubin)	Mr. Buttinski. Comedy	290 "
" 30.	(Pathe)	A Mother's Sorrow. Drama	679 "
" 30.	(Pathe)	Charity Begins at Home. Comedy	298 "
" 30.	(Edison)	Love's Sacrifice. Drama	520 "
" 30.	(Edison)	Mulligan's Waterloo. Comedy	455 "
" 30.	(Kalem)	The Factory Girl. Drama	850 "
" 31.	(Vita)	The Artist's Revenge. Drama	570 "
" 31.	(Vita.)	A Georgia Wedding. Comedy	420 "
" 31.	(Pathe)	Wonderful Rose Designs. Col. Trick	262 "
" 31.	(Pathe)	The Gamekeeper's Son. Drama	702 "
" 31.	(Gaumont) (Kleine)	In Hot Water. Comedy	447 "
" 31.	(Gaumont) (Kleine)	An Easy Job. Comedy	467 "
Aug. 2.	(Bio.)	A Strange Meeting. Drama	967 "
" 2.	(Pathe)	Fantastic Heads. Col. Trick	311 "
" 2.	(Pathe)	The Butler's Trick. Comedy	574 "
" 2.	(Lubin)	When the Flag Falls. Patriotic	910 "
" 3.	(Vita.)	The Bugle Call. Drama.	528 "
" 3.	(Vita.)	The Truant. Comedy	461 "
" 3.	(Edison)	The Prince and the Pauper. Dramatic	1070 "
" 3.	(Gaumont)	The Sentinel on Duty. Drama	453 "
" 3.	(Gaumont)	The Morning After. Comedy	430 "
" 4.	(Urban)	The Turning Point. Drama	614 "
" 4.	(Urban)	Stripping a Forest in Winter. Col. Scenic	387 "
" 4.	(Essanay)	Much Ado About Nothing. Comedy	510 "
" 4.	(Essanay)	The Mustard Plaster. Comedy	445 "
" 4.	(Pathe)	Thelly's Heart. Col. Historical	968 "
" 5.	(Bio.)	The Mended Lute. Indian	996 "
" 5.	(Lubin)	She Would Be an Actress. Comedy	425 "
" 5.	(Lubin)	His Little Girl. Comedy	535 "
" 5.	(Selig)	Before the Mast. Drama	1000 "
" 6.	(Pathe)	Tragedy of Mendon. Film d'art	941 "
" 6.	(Edison)	Lochinvar. Drama	700 "
" 6.	(Edison)	The Tobacco Edict. Historical	200 "
" 6.	(Kalem)	Traced by a Kodak. Dramatic	980 "
" 7.	(Vita.)	A Woman's Way. Comedy Drama	865 "
" 7.	(Pathe)	The Two Pigeons. Col. Drama. Comedy	590 "
" 7.	(Pathe)	Arabian Pilgrimage. Historical	295 "
" 7.	(Urban)	Baby Is King. Comedy	334 "
" 7.	(Urban)	The Hidden Treasure. Drama	624 "

ORGANIZING IN NORTHWEST.

Licensed Exchanges and Exhibitors Getting Together at Portland, Ore.

The Morton Film Exchange, a licensed rental company of Portland, Ore., is promoting an organization of licensed exchanges and exhibitors in the far Northwest for the purpose of trade regulation and co-operation. A meeting is called for Aug. 1 at Portland. It is expected that rental rates and conditions will come up for consideration.

Melvin G. Winstock, general manager of the Morton Film Exchange, is quoted as saying:

"Matters have progressed very satisfactorily since the organization of the Motion Picture Patents Company. It was asserted in the beginning that there would be a general line of attack made on this consolidation, but thus far the so-called independents have been practically driven out of the field wherever they have attempted to fight the consolidation, and the result is that most of the exhibitors—that is, 95 per cent. of them—are taking their service from the licensed exchanges.

"I believe that the motion picture theatre is but in its infancy," said Mr. Winstock, "but that the tendency will be greatly toward the larger and more thoroughly equipped theatre."

INDEPENDENT FILM RELEASES.

Centaur.—July 28, Maryland 1777, war drama. Aug. 4, Power of Love, drama, 964 ft.

Phoenix.—July 22, Her Favorite Tune, drama, 928 ft.

Bison.—July 30, My Wife's Gone to the Country, comedy, 800 ft.

Great Northern.—July 24, A Clever Nurse, comedy, 455 ft. Off the Coast of Norway, scenic, 320 ft.

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JACK BINNS SUES VITAGRAPH.

Jack Binns, the C Q D hero of the wrecked Republic, has sued the Vitagraph Company for $25,000 damages and has asked for an injunction restraining the company from exhibiting the wreck picture entitled Saved by Wireless, in which he is represented as playing the leading part. Justice Bischoff, of the Supreme Court, granted an injunction and fixed the hearing for Monday, July 26, when it again went over until Aug. 3. Binns claims that his name is used without his permission and that the actor representing him makes him appear in a ridiculous light.

The film was issued by the Vitagraph Company Feb. 20 and is now practically out of service, so that the injunction is of no real effect.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Bath, Me., the outlook for Fall business at motion picture houses is the best. The Dreamland Theatre, the only picture house in the city, has been recently entirely rebuilt and the seating capacity enlarged to 700. It is one of the finest houses in the State. It is a ground house with a large stage, and is one of the Dreamland Theatre Company Circuit, of Portland, Me. The film service used is independent and is giving excellent satisfaction. Carl I. Taylor is the manager and vocalist.

The Dreamland Theatre at Lincoln, Neb., has closed while undergoing remodeling. The Elite Theatres (One and Two) are doing a big business. The new managers, Messrs. Despain and Stoner, have also purchased the Lincoln baseball franchise. The Majestic will continue to offer pictures until closed to remodel for the Winter season.

At Cohoes, N. Y., Proctor's remains open during the Summer months, playing moving pictures and vaudeville, to good business. Empire is closed for the Summer months, and will open

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 500 words and submit to our scenario department. We pay from $10 to $100 for stories for motion picture production. Write for information.

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Aug. 2 with vaudeville and pictures. Work is being done on the new theatre which will open in the early Fall, by Streeter and Manord, and in the next issue a description of same will be given.

At Hannibal, Mo., the New Star Moving Picture Theatre is attracting good business with the Cameraphone as the feature. The Nickelodeon continues to draw its share of patronage. At Racine, Wis., the Orpheum, Palace and Dreamland are all presenting good films and doing a money-making business. Project for a new theatre is not dead yet, but is still heard, and with a good prospect of next season seeing a new house go up worth $250,000 and built by a combination.

At Springfield, O., P. W. Kelly and J. W. Teach have bought out B. H. Brunton and H. Sheeley's interest in Wonderland, and P. W. Kelly will manage it in the future. J. W. Teach has purchased Mr. Reese's share in Dreamland and will have full control of it. J. W. Brubaker has purchased the Edisonian and will manage it the coming season. The Hippodrome will be under the management of B. H. Brunton. All the picture houses are using licensed film service and state their intentions of continuing its service. There are no new houses being contemplated at present nor any of the present ones going out of business.

There are three motion picture houses in Oconto, Wis., all doing good business. The Star Electric (Mabel E. Hall, prop.) is showing the best pictures and drawing large crowds.

At Premier Scenic Temple, Portsmouth, N. H., business holds uniformly good. "Art" Spaulding and Margaret Pearson are furnishing the vocal part of the entertainment. Both are prime favorites with the regular patrons.

Summer business at the Hippodrome and Pictorium moving picture shows, at Zanesville, O., have been very large. High-class Summer films delight the ever increasing patronage.

At Elgin, Ill., Charles T. Smith has disposed of his Globe moving picture house to James Sullivan, of Elgin, who will continue to operate it on an independent basis. Mr. Sullivan will make some changes and improvements. Mr. Smith will confine his operations entirely to management of his Lyric Moving Picture Theatre in Elgin.

At Findlay, Ohio, Riverside Park Auditorium vaudeville to fair business. Mystic and Victory, both moving picture houses, to good business. Arthur Grandi, of the Grandi Stock company, is spending the Summer at his home here. A large room on Main Street is being remodeled for moving pictures.

At the People's (Ada Webb, mgr.), Durant, Okla.: Feature films July 12-17, "A Fighting Chance" and "Through Jealousy," both very good. Opal Webb rendered an exceptionally well illustrated song, "Longing For You, Sweetheart," which was well received.

At San Antonio, Tex., the Wonderland, Dixie, Alamo, Quality, Palace all did as well as could be expected week 11-17, on account of the hot weather. The Wonderland seems to have the coolest house in the city.

All moving picture houses at Kirksville, Mo., are using licensed films.

At Annapolis, Md., the motion picture business is good, and will be better in the fall owing to local business conditions. Burtis & Co., the Lyric and Airdome use the licensed films. The Colonial and the Victoria use the independent films. The Victoria has closed for the summer. Burtis & Co. and the Lyric have enlarged their houses. The Airdome is under canvas and opened 11.

The Nixon Theatre, Alton, Ill. (J. A. Swaton, mgr.): Business continues fair, though weather has been exceedingly warm for indoor amusements.

The New Star Moving Picture Theatre at Hannibal, Mo., is drawing good houses. Manager Price has added a six-piece orchestra to his other attractions. The Nickelodeon continues to attract its share of patronage.

The lessees of the Dreamland Theatre, Oswego, N. Y. (moving picture house), have surrendered their lease, and it is now being managed by the owner of the building, Mr. Wilde.

At the Clemont Theatre (Frank E. Howe, mgr.), Dover, N. H., moving pictures and illustrated songs drew big business 12-17, regardless of the very hot weather. The Baby show continues in popularity. Etta Gardner was well received in illustrated songs.

At Perth Amboy the Broadway Theatre (E. Sweet, mgr.) 19-24 vaudeville and moving pictures to very good business. Bijou Theatre (J. F. Ernst, mgr.), summer policy started with moving pictures to S. R. O. entire week; illustrated songs by Ella Hall. The Lyric (L. Manson, mgr.), moving pictures and illustrated songs to good business.

The Bijou, Grafton, N. D. (owned and managed by Mr. John Piller), is the only moving picture house in town. Mr. Piller uses only independent service and thinks that the outlook in the moving picture field for the coming season is better than ever.

Aspen, Col., Wheeler Opera House (Edgar Stallard, mgr.): Moving pictures and illustrated songs 11-17 to pleased but small houses.

The Clifton Airdome (A. Adler, mgr.), Tucson, Ariz.: Moving pictures and illustrated songs; business suffered this past week owing to threatening weather.

At Chattanooga, Tenn.: Theatre and Wideawake (Howard Graham, mgr.): Licensed films; Mr. Graham reports good business at both houses and no changes contemplated. Crescent Theatre (J. W. Nell, mgr.) use independent films; Mr. Nell reports business poor on account of hot weather; no changes contemplated. Orpheum (W. S. Albert, mgr.) has closed pending repairs and installation of new machines, and will not reopen until cooler weather.

Brownsville, Pa., Arcade Theatre (W. H. Crawford, mgr.): Illustrated songs and moving pictures 15-17; fair business; illustrated songs and moving pictures 19-21; excellent bill to S. R. O.

The Lyric, Sheboygan, Wis. (C. C. Stocking, mgr.), and the Idle Hour (Jacoby and Fletcher, mgrs.): Both of these houses are enjoying large summer business; the moving pictures and illustrated songs at both houses are first class in every particular. For week of 19 they offer a specially attractive programme.

At Binghamton, N. Y., the Star Theatre (Dibrenbuck Amusement Co.): Moving pictures and illustrated songs. Hippodrome (W. G. Overheiser, mgr.): Moving pictures and illustrated songs. Gayety Theatre (Albert Boler, mgr.): Moving pictures. Elite Theatre (C. F. Mix & Son): Moving pictures. The Lyric (M. R. Davidson, mgr.): Moving pictures. All to good business.

At Urbana, O., Willoughby and Glick's Wonderland and Murray and Holding's Orpheum picture houses continue good business. Lottie Utter, who has been singing at the Wonderland, is quite ill at her home in Upper Sandusky.

At Racine, Wis., the Orpheum, Palace and Dreamland moving picture houses, presenting nice films and receiving liberal patronage. Bijou Theatre shows fine films at beginning and close of each performance. Westbrook & Tirde, of this city, running moving picture house at Burlington, Wis., 25 miles west, report nice business.

At Lycoming Opera House, Williamsport, Pa. (L. J. Flax, mgr.), moving pictures to small audiences. Wilson's Theatre (Frank S. Wilson, owner and mgr): Moving pictures and vaudeville to small audiences. The Lyric and the Grand (John Heim, mgr.): Moving pictures and illustrated songs; small business.

Golden Rule Electric Theatre, Plaquemine, La. (Charles L. Delanoix, mgr.): Moving pictures and vaudeville week 12. Running 14 reels of licensed films last week, and doing good business. Chotie Brown has closed for another ten weeks at the Golden Rule, as she has made such a hit with her illustrated songs the manager has decided to book her for the rest of the Summer. The Two Rosebuds in their juvenile singing and dancing act closed their engagement for one week to well pleased audiences.

Dreamland, Renovo, Pa. (J. J. McFadden, res. mgr.): Motion pictures and illustrated songs to good business.

The Auditorium, Burlington, N. J. (James W. Lanning, owner; Charles M. Lanning, mgr.): 19-24: With the best licensed films obtainable, consisting of three reels, changed nightly, and the latest illustrated songs by Charles Hargreaves, an ex-minstrel, continues to enjoy mid-Summer prosperity. "Open all the year" would not be amiss as a motto for Manager Lanning to adopt, the Auditorium being in its third successive year as a moving picture house. Carl Schwarz, of the Majestic, is also a successful competitor, with Independent films in conjunction with vaudeville, a nightly change of both being the rule; business continues good.

Rhinelander, Wis., Grand Opera House (Hanson and Taylor, mgrs.): Moving pictures and vaudeville Saturday nights to capacity. Bijou (same management): Moving pictures (Trust film) nightly to good business.

Spencer, Ia., Airdome (W. C. Cook, prop.): Opened July 12 with Diamond and Diamond in vaudeville, Barry and Barry, song and dance, 15-17. Two Marshalls 19-21; fair business. Unique (Blair and Tierney, props.): Chads Brothers, acrobats, 19, 20; high-class moving pictures; fine business.

Tombstone, Ariz., the Schieffelin (Paul B. Warnakros, mgr.): No pictures will be shown here until October, burning of electric plant the cause.

The Crescent, Kearney, Neb., after about a six weeks' trial of Independent films has gone back to the licensed houses, and is once more putting up a high-class picture. Business continues good at this house, and Manager Schmidt states that the owners will undoubtedly put in regular opera chairs in the house this Fall. Oliver Brown in illustrated songs is making quite a hit. The Scenic has been having a fine run of business, and continues to show the best licensed pictures. Illustrated songs at this house by Arvard Johnson. Manager Panion reports that Moran Brothers, owners of the theatre, will make some extensive improvements in the house before the Winter months are here.

Bijou, Willimantic, Conn. (Harry Gale, mgr.): Made a ten strike with the Japanese Invasion as a result of using another of THE MIRROR criticisms in a unique bill that he circulated all over the city; S. R. O. business was the rule. Scenic (A. P. Dorman, mgr.): Ben's Kid made a hit as a feature picture, and George Skipper's songs received many encores. The cool evenings bring out big audiences.

The motion picture theatres at Albany, N. Y., are doing nice business this week, all the up-to-date films are seen at Proctor's, Proctor's Annex, the Majestic, Star Fairyland, and the Broadway.

Lyric Theatre, Hoboken, N. J. (Grau S. Riggs, mgr.): Week 19-24: Talking pictures, motion pictures, Blanch Blaird, Wood and Meadow, Burnham and Greenwood, Bert Jordan, Ivy and Ivy, and Karl and Emma Gath is the programme at the Lyric to the same big business.

Bullock's Temple of Amusement, Providence, R. I., offered one of the best bills of the season headed by Les Valedons, Parisian tight wire cyclists. Others include Annie Goldie, Tommy Hayes, Nidde and Bordeaux, and Parker L. Burke in illustrated songs. The films are interesting and in unison with the bill. At the Scenic: Rube Dickerson, Eddie Gray, the Six American Musicians, and Chester Spencer; also the usual line of new and interesting films. At the Bijou a combination of dramatic and comedy appealed to good houses. Will Ford and Miss Rowland continue in illustrated songs. The Country Doctor featured at the Nickel. Others included Led Astray, Fun With a Manikin, and The Dramatist's Dream. Walter La Fore and the Nickel Quartette sang "Schoolmates," illustrated with special scenery and stage effects.

At the Boyd, Omaha, Neb., the bill week 18 was the Actor's Baby Carriage and The All Wool Garment. The Mexican's Sweetheart was also popular. At the Burwood A True Indian Heart and The Motor Skater. The regular moving picture performance is accompanied by the wonderful mind reading specialty of Anna Eva Ray; also by the vocal offering of Miss Higgins and the dancing specialty of Clara Burton; smaller houses report good business.

At the Grand, Jonesboro, Ark. (Bleigh and Mack, mgrs.): Moving pictures and illustrated songs to good business.

The Bijou, Newport, R. I., and the Star drew good business 19-24, with moving pictures and illustrated songs.

Colonial Theatre, Annapolis, Md. (W. A. Hollebaugh, mgr.): Motion pictures 19-24 to fair business. The Lyric (J. F. Ebling, mgr.): Motion pictures 19-24 to fair business. Burtis and Company (Ed Burtis, mgr.): Motion pictures 19-24 to fair business.

Fort Smith, Ark., both the Jole and Bijou motion picture houses (manager by H. Craft), in spite of the extreme heat, report crowded houses nightly.

Box, Boise City, Ida., pictures and songs to capacity every night. Star: Pictures; business just fairly good.

Bijou, Saratoga Springs, N. Y. (Dwyer Brothers, mgrs.): Three licensed films, pictures changed every day, and illustrated songs by John W. Bea to big business. Wonderland (John C. Garal, lessee and mgr.): Two reels of pictures. Independent scenic, changed every other day, and illustrated songs excellently sung by Frank Burton to satisfactory business. Lyric (Kiklmen and Beckett, mgrs.): Licensed film pictures fresh every day, two reels not later than four days released, and three illustrated songs by Steve Blower and M. G. Abbott to immense business.

The Cockade motion picture theatre, Petersburg, Va., continues with fair patronage notwithstanding free attraction of the same order at Ferndale Park; both of the above use licensed films. Ferndale Park is operated by the local street railway company. The Lyric, motion and vaudeville, will reopen early in September. The Colonial, American, Virginian and Idle Hour are closed for the summer.

At present there is but one motion picture house open at Hinton, W. Va., and that is Fairyland, using licensed film service and vaudeville (one double act). Business is fair, considering the extremely hot weather. No changes contemplated for the coming season, except probably another vaudeville act will be added. The Bijou, formerly known as Parker's Opera House, will open early in September as a motion picture-vaudeville house, using licensed film service. Through regular season patronage here is sufficient to warrant two motion picture houses.

Crescent, Lyric, Liberty, Royal and Princess, at Peoria, Ill., have had huge business this summer, side novelties, besides pictures, being introduced.

Somerset, Pa., Opera House (W. D. Lambert, mgr.): Edison moving pictures 26-31.

The Graphic, Bangor, Me. (Burns and Grant, mgrs.): F. E. Spencer, illustrated songs, closed 17 and is succeeded by Caroline Currere, who was well received. Miss Brennick continues her success; attendance good.

Cheyenne, Wyo.—The Orpheum (E. L. Emery, prop. and mgr.); the Lyric (Moore and Grelves, props.; W. C. Farnsworth, mgr): Both houses showing the best of pictures to big business.

Glens Falls, N. Y.—Fairyland (C. J. Hilderbrandt, mgr.): Baker and Long in a sketch entitled The Actor and Jay, with moving pictures and songs; capacity business.

Lyman B. Howe's pictures continue to please the patrons of Keith's Hippodrome, Cleveland, O., July 19-24.

The Faurot, Dreamland and the Royal, moving picture shows, continue to satisfactory business at Lima, O.

Family Theatre, Warren, Pa. (J. J. Rothchild, mgr.): During the Summer will present pictures and illustrated songs and after Sept. 1 will add three or four vaudeville acts. Licensed pictures used and business has been good.

Theatorum (H. Sandstrom, mgr.): A very high grade of licensed pictures and illustrated songs are being offered to good business. This house has a patronage largely its own, drawn from our best people. The same policy will be continued. Bijou (F. R. Scott, mgr.): Two or three reels of licensed pictures are presented daily, with illustrated songs, to fair business. All the above houses are preparing to comply with the new State law regarding booths and inlets. The Star has closed permanently on account of poor business. J. D. Woodard's new theatre, in course of erection, will not be completed before November. It will be devoted to vaudeville and pictures.

The Motion Picture Exhibitors' Association of Pennsylvania came into formal existence last week. Another meeting will be held Wednesday afternoon, July 28, to consider by-laws and regulations. A large attendance is expected, as printed circulars have been issued urging the owners of nickel theatres throughout the State to join the association.

At Salt Lake City, U., moving picture houses have had a fairly good business; better than heretofore.

PICTURES AND DELICATESSEN.

The latest amusing combination of motion pictures with the practical is the opening of the Arcadium, a picture theatre in Washington, Pa., in conjunction with a dairy lunch and delicatessen. Patrons may eat and drink while they look. Coney Island and other Summer resorts have places where beer and "hot dog" serve to divide attention with the films, and there are also various places where ice cream and soft drinks are served to patrons, but it is probable that the Washington man has gone further in this direction than anybody else up to the present time.

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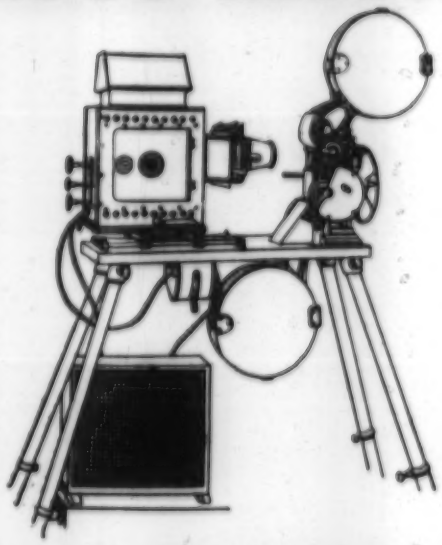

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LOUISVILLE.

New Rumors of Theatrical Conditions That Will Prevail in This City Next Season.

The rumor now is of an entirely new condition in connection with the Louisville theatrical situation, it being given out that Macauley's will operate in connection with the syndicate; that the Shuberts will assume control of the Mary Anderson, and that the Masonic will be devoted to the class of entertainment heretofore presented at the Avenue, and that the latter will be remodeled into a high class vaudeville place, which will be directed by Manager Weed, who last season conducted a similar place at the Mary Anderson. The Buckingham-Gayety case presents no new phases.

CHARLES D. CLARKE.

BUFFALO.

Few Amusements Here—The Season at Its Low Water Mark.

The Bondette co. gave Her Great Match at the Star 19-24.

Gertrude Shipman closed a very successful season of stock at the Lyric 17.

John Phillip Sousa was in town several days during the past week.

P. T. O'CONNOR.

TOLEDO.

The Chinese Honeymoon the Only Play Offered Here During Past Week.

The Chinese Honeymoon, with Katie Barry as Fi Fi, was the offering at the Farm 19-24. Besides Miss Barry the Misses Colby and Clarence made distinct hits.

C. M. HIBBON.

Having Purchased the

Columbia Theatre at Alliance, Ohio

I will be responsible for all contracts made with J. Dee Collins prior to this date.

July 15, 1909. J. STANLEY SMITH

GOING AWAY FROM HERE?

Put a Typewriter in Your Suit Case.

Small, unique, attractive. 4¼ lbs., $15. Makes good! Send for circular. Address TYPEWRITER, care Mirror P. O.

ADELLA BARKER

CHARACTER COMEDIENNE

Last Season with The Traitor Co. doing a Coon Mammy

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

PRODUCTIONS OF THE WEEK SEEN IN THEATRES IN TOWN AND ELSEWHERE.

Grace La Rue Presents Her Pantomime at the American—Louise Dresser and Eugenie Blair Appear at the Fifth Avenue—Offerings in the Smaller Houses.

Grace La Rue.

Returning to America after a season of triumph at the Parisian capital, Grace La Rue opened an engagement at the American Music Hall and Roof-Garden last week under the most suspicious circumstances. Her coming had been loudly and broadly acclaimed and added to the opening of the new roof-garden and an exceptional bill of contemporaneous headliners, she was welcomed by capacity houses. The first portion of Miss La Rue's act is particularly pleasing, and had she stopped there and not attempted the quite pretentious pantomime which followed, the impression would have been much better. Her first part consisted of three song renditions, including "I'm Related by Marriage to Melba," a fairly cleverly written comic song with an air that was tuneful, though not catching; "Highland Mary," sung by others previously, but rendered with exceptional unction and ability by Miss La Rue, and, lastly, "Love Thy Neighbor as Thyself, but Leave His Wife Alone," which was not only the best of her repertoire, but one of the funniest songs of the season. It is along a theme that might make it a "blue" song, but fortunately the author has kept from the shady side of melody land and has been satisfied to let it stand as an amusing satire on modern everyday life. The tune is very good and in all likelihood it will become a popular ballad, undoubtedly so if it is sung by others as well as Miss La Rue sings it. During the first part the singer wore one costume, quite indescribable, but very Parisian and wonderful. The second part consisted of a pantomime showing a scene in a cafe of the French metropolis, utilizing fifteen supporting pantomimists, mostly women, who sat around and tried to look "bewitching." One or two succeeded in a mild way, while the men (rogues of the roguish, devilishly daring type) stood and sat about in a sufficiently fascinated way, sipping wine and keeping the cigarettes of the ladies lighted in most decorous fashion. The pantomime had to do with a girl who had but recently married a real man (by make-up and general bearing, a true Hero with a capital H!), who had taken her away from a life of abandoned and gladsome unhappiness. The lure of the cafes called her back to her former life and habits, however, and hence the title—The Call of the Past. In the cafe she meets a former sweetheart, who endeavors to tempt her to return to him. Strife of the strenuous sort is suffered until the crucial moment when the fond and loving husband appears in the background and beckons to her in truly melodramatic fashion, finally clasping the almost weepingly repentful woman to his manly chest! It was all very dramatic and Laura Jean Libby like and will appeal most strongly to the lover of life as it is painted on the canvas of originality. Miss La Rue has a dance that is supposed to portray varying emotions and, aided by a costume that had been advertised as having "created the greatest dress sensation the Parisian capital has ever witnessed," she made an impression not soon to be forgotten. The gown was "sensational," to say the least, and as inartistic and garish as the modern fashioner of women's garb could make it. Enough! The supporting company were dressed appropriately and at the finish the star was awarded a sufficient number of bows and curtains to have satisfied her. Had she closed her act with the first songs she might possibly have been accorded an ovation. At least she showed her real talent and abilities, and of these she is abundantly supplied, for Miss La Rue is a true artist and it is to be regretted that she has fallen heir to the present day pining for pantomime in dance form.

Louise Dresser.

It is the fashion for comediennes who have won their laurels in musical comedy to lend themselves, when Summer dullness strikes that field, to the uses of vaudeville. Blanche Ring, Trixie Friganza, and Marie Dressler have made the transition temporarily, with results extremely pleasing to the patrons of vaudeville and tremendously fattening to the purses of the ladies mentioned. Louise Dresser is the latest instance of the kind, and it can be said that she is by no means the least pleasing of the clans. She made her first appearance in New York, since her withdrawal from Mr. Dillingham's Candy Shop, at the Fifth Avenue Theatre last week, in a little vaudeville turn in which she sings five songs, old and new. The five are: "Lady Love," "Take Me Back to Babyland," "It Must Be Something That the Cat Brought In," "Queenie Was There with Her Hair in a Braid," and "My Gal Sal." The two last, of course, are old favorites with Miss Dresser's admirers. The new ones vary in attractiveness. "Lady Love" is the best. "Take Me Back to Babyland" is rather silly, and "It Must Be Something That the Cat Brought In" is impossible, a very unfunny attempt to make a song from a slang phrase that was never bright at its best. Miss Dresser sings them all well, however, and in the manner which has made her a musical comedy favorite. James A. Byrnes played her piano accompaniments adequately. The comedienne wore a simple white frock of cool texture and fashion and was very satisfying to look upon. As a temporary Summer guest in vaudeville she is extremely welcome.

Eugenie Blair and Company.

Dipping into the seas of vaudeville for an indefinite swim, Eugenie Blair made her first metropolitan appearance at the Fifth Avenue on Sunday night (July 25) presenting a sketch of her own writing, called After the Matinee. Twenty-five minutes is taken up during its lack of action, most of which is devoted to long speeches, which finally lead up to the real story some ten minutes or so before the final curtain. There are four characters: Mina, an actress, played by Miss Blair; a call boy, enacted by a Mr. Wooley; a maid, impersonated by Ruby Hoffman, and Jack Gordon, a man of moderate means and a dress suit, who is in love with Mina, played by Frank Camp. The scene is in the dressing room of the actress, between the matinee and the night performance. The curtain is brought about by the announcement of the overture to the evening's performance, hence the probable long time required to play it. The lover has written the actress a letter which is supposed to come from a wife he does not actually possess, asking her to give him up in preference to the wife. Upon the lover's appearance the actress goes through the fourth act of her play, in which she has a similar scene with her leading man. The lover then is accused of unfaithfulness, at the end confessing that he wrote the letter to test Mina's love. Miss Blair had one opportunity to display her abilities as a dramatic woman of much intensity and power, abilities she is amply supplied with. The rest is talk. Her support had but little to do, except the maid, who had some business quite ordinary and not particularly amusing, though intended to be so. The call boy had one small scene, which he greatly overdid, creating a character that exists only in fiction and before the lights. Mr. Camp also played his small part as well as required. It is rather too bad that such a really good actress as Miss Blair should have fallen into the pit of authordom, and with such a theme to work upon. Its possibilities in vaudeville will probably be limited by its first performance.

Lew Welsh and Company.

At the Fourteenth Street Theatre last week Lew Welsh, late star of The Shoemaker company, made his vaudeville debut in a new sketch written by Louis Weslyn and called Levinsky's Old Shoes. He is supported by Cecelia Pink and William Arnold, who play the parts of the shoemaker's daughter and her sweetheart, Mr. Welsh playing the part of the shoemaker. The scene is in the latter's shop, a special set being used, with appropriate props. Levinsky is the deceased friend of Goldberg, the shoemaker, who had prospered in the clothing business and upon his death had left the latter his pair of shoes. Disgusted at such a bequest, the old cobbler is equally out of sorts with Sammy Levinsky, son of his former friend and lover of his only child. Toward the close the poor leather worker is pursuaded by his daughter to go to the Bronx to fulfill an order for a pair of made to order shoes. His own footgear is too shabby to be worn out of the shop and he puts on Levinsky's old pair. In doing so he discovers a note in the toe of one of the boots, which, upon being opened, is found to contain a thousand dollar bill. The joy of the old Hebrew is unbounded, and Sammy and the daughter, Sarah, are clasped to his heart and all ends happily. Mr. Welsh gave a humorous and capable portrayal of the old Jew, winning his audience from the start. Cecelia Pink was pretty in face and figure, but her acting was quite lacking, probably through inexperience. William Arnold was an impossible lover. In costume he was a scream—brown suit, greenish ties, red hose, orange-yellow scarf and handkerchief to match! However, there be mortals whom such combinations of color do not jar. With better support the act would please most vaudevillegoers.

Fred Hallen and Mollie Fuller.

At the New Brighton Theatre last week Fred Hallen and Mollie Fuller were a feature of a strong bill in Fred J. Beaman's sketch, A Lesson at Eleven P. M. The playlet tells of a discontented young wife whose husband, apparently attractive to other women as well, arouses her to such fits of jealousy that the life of the pair is a succession of violent quarrels. After a particularly strenuous quarrel the wife, left alone, discovers an intruder in the house, an unkempt young person in search of something to eat. She persuades the fellow to don some of her husband's clothes and pose as a late visitor. The husband, of course, enters at the opportune moment and the scene of his wife affectionately supping with a male visitor at that questionable hour arouses in him jealousy more violent than his wife had ever shown. The result is quite up to the wife's expectations. He discovers that he loves her more than ever and after a funny burlesque duel with pistols between the two men the quarreling couple become friends again. Miss Fuller acts with all her old charm and vigor. Her hair is as red and her speaking voice as charming to listen to as of yore, and the little more generous figure is very sungly and tastefully encompassed in a beautiful gown of white and gold. Mr. Hallen as the hungry visitor is as funny as the not too brilliant lines will allow. The young husband is adequately played by William McKee, although the interpretation could be improved if the player struck a quieter, less violent key. It is Miss Fuller and Mr. Hallen, rather than the work of the author, who make A Lesson at Eleven P. M. worth while.

Amy Butler and Company.

Presenting two acts in one, either of which could win favor on its own merits, Amy Butler and company were seen for the first times in town at the Majestic Theatre last week. The act is in one, Miss Butler being supported by a male quartette that for acting ability, as well as vocal powers, is the equal of almost any quartette now in vaudeville. As a decided novelty Miss Butler does a specialty with each of the boys, who appear in different costumes appropriate to each one's song. The opening was effective and she won her audience from the start, rendering "Where Do We Go from Here?" She then sang "Sadie Salome" with one of her boys, who appeared in comedy Hebrew make-up in a green spot, following with "Dorando," another boy coming on at stage left in red running suit, doing a standing still race, finally dropping at the end of the song, and "Wild Cherry Rag," with another boy in white flannels. The quartette came in for a single appearance, rendering "The Lighthouse Bell" (bass), with the others joining in the chorus. In a green Irish costume Miss Butler sang "My Father Was a Grand Old Man," with the boys joining in the second voice. They closed with a medley of all of the act's songs, winning five bows and finally giving an encore, "Good Luck, Girlie," which won another series

(*Continued on page 20.*)

MORRIS INVADES THE COAST.

INDEPENDENT VAUDEVILLE MANAGER WELDS LINK IN "ROUND THE WORLD" CIRCUIT.

New Million Dollar Alliance Will Control Houses in Twenty-five Western Cities—Headquarters to Be in San Francisco at the Valencia Theatre.

William Morris announces that he has at last completed his American chain of theatres from coast to coast, and at the same time has welded the big link in his promised circuit of vaudeville playhouses round the earth.

The West, whose metropolis is San Francisco, has capitulated to the invasion of William Morris, Inc., and before many weeks the banner of "independent vaudeville" will be flying in no less than twenty-five cities beyond the Rockies, Morris declares. This Western circuit will be operated from San Francisco (where there will be two houses) by a new corporation recently organized, known as the William Morris Company, Western, which is capitalized at $1,000,000, fully paid up. Its executive headquarters will be the Valencia Theatre in San Francisco, which was completed less than a year ago at a cost of $200,000.

Simultaneously with the change of the policy of the Valencia Theatre, early in September, from that of a legitimate stock company playhouse to vaudeville, the score and more of other theatres owned or controlled by the company of which J. Charles Green and Walter Hoff Seely, respectively, are president and vice-president, will play Morris vaudeville exclusively. Of the new corporation which has absorbed this Pacific coast circuit, William Morris, president of William Morris, Inc., is also president, and Walter Hoff Seely, of San Francisco, vice-president and general manager.

The completion of the plans of the William Morris Company, Western, reveals one of the biggest vaudeville organizations in the world. Among the incorporators are said to be several of the most prominently successful and wealthy men of affairs in New York, Philadelphia and San Francisco.

"I regard this as the most stupendous theatrical venture of modern times," said Mr. Seely at the Hotel Astor on Sunday. "This new corporation will control between twenty and thirty theatres in the principal cities of the West, including San Francisco, Denver, Salt Lake, Portland, Seattle, Ogden, Omaha, Los Angeles, Sacramento, Oakland, Tacoma, Butte, Helena, Spokane and Vancouver, B. C. This important circuit will be operated from San Francisco with headquarters in the Valencia Theatre, which is situated in the center of the home section of the city, on the site of the old Woodward Gardens, and no playhouse on the Pacific has been more favorably received or patronised since its opening in September last. I shall go West in a day or so. My first stop will be Denver. From there I shall go to Salt Lake City."

"Yes, it is all very true," said William Morris. "It was in January last when we first invaded the great western stronghold of the opposition that we fulfilled our promise made six months before. At that time I announced that before the first of another January the William Morris, Inc., transcontinental circuit would be an established fact from coast to coast, with San Francisco as the western base. Now that prophecy is to be fulfilled within a few weeks—and again six months in advance of the date I mentioned.

"The establishment of independent vaudeville on the Pacific Coast carries us almost half way around the world, in line with the purpose of myself and several foreign managers to eventually girdle the globe. The present negotiations have prevented my expected presence in London to close this world-wide deal by conference with Messrs. Gibbons, Barrasford and others, who now are only waiting to hear from me by cable to start the vaudeville ball rolling all the way around the earth.

"It may not be generally known to the vaudeville loving public that we also recently acquired houses in several Southern cities, including Atlanta, Memphis and New Orleans, etc., so that now the "William Morris map" is bounded on the north by Buffalo and Toronto, east by Boston and New York, south by New Orleans, and west by San Francisco."

MAKE COMPACT WITH WHITE RATS.

The Independent Booking Agency, representing Felber, Shea and Coutant, Edward Mosart, M. B. Sheedy and J. J. Quigley, on last Tuesday, July 20, effected an agreement with the White Rats whereby the Independent Booking Offices will use the agreement drawn up by the White Rats, to be used in place of the former contracts between the managers and performers. All managers hereafter booking through the Independent Booking Agency will use this contract. The newly elected officers of the I. B. O. are M. R. Sheedy, president; Edward Mosart, vice-president; Harry H. Felber, secretary and treasurer; J. J. Quigley, manager; Nick Norton, office manager.

GERTRUDE HOFFMANN ARRESTED.

On last Friday night, after giving her Salome and Spring Song dances, Gertrude Hoffmann was placed under arrest at Hammerstein's Victoria Roof-Garden by order of Police Commissioner Baker, who had visited the resort to see the dances for himself. In the West Side Court the following morning Miss Hoffmann was arraigned, appearing with her husband, Max Hoffmann, William Hammerstein, and Morris Gest. The case was adjourned until to-day (Tuesday, July 27), the dancer being allowed to appear during the interim unmolested by the police.

THE NEW MILWAUKEE THEATRE.

H. C. Robertson, of Chicago, is now in Milwaukee making preliminary arrangements for the building of the new Sullivan-Considine theatre in that city.

PENCILED PATTER.

Ambition is lonesome unless it is backed up by ability.

The Booking Agents' Board of Trade held their regular monthly meeting last Tuesday evening. Several new members were accepted and plans made for a shore dinner to be held some time in August at Rockaway Beach. The organization is progressing rapidly and the organizers are more than satisfied with the results so far achieved.

What a large order a revolver and dagger salesman could get by going through the Long Acre Building with a line of samples, with Al. H. Woods' and Chas. E. Blaney's offices only a stairway apart. What's a melodrama without a revolver?

The monkey contest is still on. Consul, the Morris entry, has such a long lead that Peter, the Hammerstein entry, will have to "go some" to beat it. It's too bad Darwin isn't alive. No doubt he would go around saying "I told you so."

You certainly have to "hand it" to the press agent of The Follies of 1909. He has had stories in the newspapers of show girls marrying millionaires, getting motor cars, inheriting fortunes, and now the latest is one who is supposed to be giving money away. It's now up to the foreigner who said Americans were without imagination to take it all back.

It's interesting and surprising to read the letters that are sent to Julian Eltinge asking him all kinds of questions regarding his make-up, etc. He says one of the most humorous he ever received was from a woman in Chicago who wrote and asked for a hair pin for a souvenir, as she was told he had a special kind made for himself. How can you take life seriously when folks write letters like that?

Jimmy Lucas arrived in town last week with two large grips to collect the royalties due him on "I Love My Wife, but Oh, You Kid," of which he wrote the lyric. He also canceled his vaudeville time for next season, as he is to be starred by Mort Singer in The Golden Girl.

The Three Healy Sisters are going to bill themselves hereafter as the "Original Healy Sisters," owing to another sister act working under the same name.

J. Francis Brennan, the well-known tenor singer, has signed with Eddie Leonard's Minstrel company.

There is no color line in vaudeville.

Many things have been invented to get up speed, but a twenty-five cent piece handed with a card to a stage doorman is about as good as anything.

The man who puts the advertisements in the magazines saying any one can make a fortune writing songs is in the same class with the fellow over in Ireland who said gold grew in the streets of New York.

Joe Raymond and George Toner are busy drawing pictures of vaudevillians for lobby display; they are also designing a twenty-four sheet for Grace La Rue which they claim is the best thing in that line ever done.

The airship "going up" craze seems to have struck vaudeville, as every one you meet is holding out for more money.

The American Musician has changed its name to *The American*, under the able direction of Otto Henry Harris ("Elbow Rubs"), who took charge recently. The paper has brightened up considerably and no doubt will continue to improve.

The old saying, "There's plenty of room on top," does not apply to the billing of vaudeville shows.

W. S. ("Young") Hennessy has resumed the handling of "exclusive acts," and has quite a number routed over the united time for next season.

Judging by the grand stand at the Polo Grounds last Thursday afternoon half of the vaudeville agents and music publishers of New York must have shut up shop and "hiked" to the ball game. Fred Fischer won $4 on Chicago and offered to "blow" the crowd to peanuts.

Jules Rabino, Eddie Keller's assistant, is a familiar figure around the Long Acre Building. He says every time you see him coming down from the sixth floor that means the U. B. O. has just engaged another act.

John J. Hayes, the Marathon runner, may enter vaudeville at the head of a big act upon his return from abroad providing he is successful in the International Marathon race to be run in London some time in September.

If all the acts who try to get a laugh by saying "Curse you, Jack Dalton," were to contribute one dollar to the Actors' Fund think of all the money the Fund would make.

THOMAS J. GRAY.

INJURED BY TIGER.

Henry Falkendorph, one of the wild animal trainers at Bostock's Show at Dreamland, Coney Island, was again injured by one of his "pets" on last Sunday afternoon, July 25. This time he was pounced upon by Mogul, a big Bengal tiger, and before the beast could be driven off he was badly mangled on the face and back. He was taken to the Reception Hospital, where, it is said, he will be obliged to remain for at least two weeks.

VAUDEVILLE. | VAUDEVILLE.

TEXAS GUINAN

"THE LONE STAR"

Big Hit M. S. Bentham, Agent.

A Copy of None, Copied by Many

BERT LESLIE

"KING of SLANG"

P. S.—Willing to flirt with any good comedy part.

Annoying in Vaudeville at Present

"Zit," in New York Journal, Nov. 7, 1908, said.

"If anybody will show me a more honest, upright, full-fledged, non-explosive, original and all-at-home comedian than

JAMES HARRIGAN

I will present him with a diamond pin."

Francesca Redding & Co.

In the success of the season

"HONORA" By Chas. Lee Calder.

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MANAGEMENT OF THE SHUBERTS

EDDIE FOY COMPANY NEXT SEASON

Address V. C. C., or MIRROR

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Starring TOP O' THE WORLD Next Season

WILL NOT PLAY VAUDEVILLE

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

AT HOME, LAKE SUNAPEE, N. H.

VAUDEVILLE JOTTINGS.

Mary Alice O'Rourke, a vaudeville actress, was found dead in bed at her hotel in Philadelphia last Thursday, July 22, by her young son, Frank. Heart disease was assigned as the cause. Mrs. O'Rourke, her husband, William J. O'Rourke, and their son comprised a vaudeville team. She had been in failing health for some time. The family hails from San Francisco, and was well known as the O'Rourke-Brunette Trio.

Willis P. Sweatman will return to vaudeville in September. He has had several offers for the legitimate and a pressing one from Cohan and Harris' Minstrels, but, preferring vaudeville, he will produce a new sketch in the early Autumn. He is now resting at his home in the mountains.

Al Nathan, who last season was in advance of Askin-Singer's The Time, the Place and the Girl co., will be the business manager of The Great Star and Garter Show, an Eastern wheel burlesque attraction opening at the Gayety Theatre, Boston, Sept. 6.

F. C. Rockwell, formerly manager of several vaudeville theatres in southern California, has moved to New York City to enter the real estate business. Mr. Rockwell has opened a suite of offices in New York City under the name Dunton Lodge Realty Company, and reports several good sales to professional people.

Tom and Hattie, the Brazilian apes, have been engaged by L. S. Rose while touring Russia with his wife, Saharet, for Gus Hill. These apes do a remarkable trapeze act, also a head to head stand while riding a bicycle. They do a double clog, keeping time with the music. They will tour with the Gay Masqueraders.

George Primrose is credited with raising $2000 for the building of a new Catholic church in Mt. Vernon, N. Y., of which he and his wife are parishioners.

Peter, the monkey William Hammerstein is bringing over to America, sailed from Southampton on the steamship "Philadelphia" last Saturday, July 24.

The Johnson Students

"Clubmaniacs"

IN ONE YELL

Address PAT CASEY

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch. Lewis McCord's "Welly Jones' Scoop," Devlin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSES. Address 209 Second St., Jackson, Mich. (until December).

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IRVIN R. WALTON

See Vaudeville Route.

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Presenting Pantomime in Vaudeville

THE VERY MUCH DIFFERENT GIRLS

KATHERINE **NELSON AND OTTO** ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent.

VALERIE BERGERE

And Her Company

Repertoire of Playettes Play "United" Time

HELLO! SAY!! LISTEN!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME ALBERT SUTHERLAND, Mgr.

JULIAN ELTINGE

American Roof Garden

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success.

THE SCHOOL OF ACTING

Booked Solid Two Years Ahead—United Time.

GLENDOWER AND MANION

MONDA RAYMOND

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Booked Solid until September

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville Address United Booking Offices.

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THE ONLY RURAL ACT IN VAUDEVILLE

HARLAN KNIGHT in

"THE CHALK LINE"

By UNA CLAYTON. Manager, S. A. PECK. Direction E. S. KELLER.

LEO CIRCUIT

Vaudeville Acts Wanted

Personal Management, JOS. J. LEO.

Suite 420-422 Long Acre Bldg., New York.

VAUDEVILLE SONG FEATURES.

NEW AND OLD MUSICAL OFFERINGS HEARD IN VARIETY HOUSES DURING THE PAST WEEK.

Criticisms of Songs and Their Rendition—Singers Who Appeared in the Picture-Vaudeville Houses—New and Old Numbers.

One of the most unconsciously funny acts seen hereabouts in many a day is that of Ward and Sheppard (Fourteenth Street). The lady in the act strongly reminds one of the burlesque queens of the years when there was burlesque and not musical comedy and vaudeville. The art of her make-up is indeed something to marvel at, and as for a costume—oh, ye Redfern, what have you not missed! The man is a good comedian of his sort, and with a partner who could act and "feed" to him in a snappy way he would have an act that might get into the bigger houses. They sang parodies on "My Dream of the U. S. A.," "In the Shade of the Old Apple Tree," "Make a Noise Like a Hoop and Roll Away," "Smarty" and "Sunbonnet Sue," all of which pleased, and they finished with a goodly hand on Friday night.

"Give Me One More Chance," by Ted Westman, published by the Head-Westman Company, slides by De Witt C. Wheeler, is one of the best pathetic ballads of the year. It tells a good story that will appeal to any audience and, while it may never become a big seller, owing to the tune, which is rather difficult for the average singer, it will be a popular number among illustrated song singers. Jack Driscoll (Fourteenth Street) rendered it most capably, in spite of his suffering from a cold, and he was applauded more than generously at the finish on Friday night.

Rosalie Rose (Fourteenth Street) opened in one with a character Italian rendition of "Antonio," which was capably rendered. She made an under-dress change to a pink gown, decolletté and golden slippers, with black picture hat, rendering "Schooners That Pass in the Night," closing with "O'Hoolihan." Her act pleased on Friday night and the singer showed herself to be a good character song "singstress."

Marty Fuller (Dewey) won a lot of applause and laughter through his rendition of "There Are Better Things Coming Later On." His eccentric comedy work also pleased greatly.

Harry and Edna Rose (Dewey) appeared in a skit called The Ambitious Maid, the why-for or wherefor of the title being somewhat of a mystery. Mr. Rose does a German dialect comedy part utilizing a lot of jokes and stories best suited for their ancient vintage, and hence each was "sure fire." The act closed weekly on Thursday afternoon. The following songs were sung: "Stage Struck," "In Germany," "Up the Hudson" (?) and another, the title of which we are in doubt.

Ruby Caldwell (Dewey) offered a rather pleasing singing and dancing turn in one which was quite generously applauded until the finish, which was weak. She wore three costumes that were effective, but a bit glaring. Her one song was "If Every Girl Was a Girl Like You."

Cody and Sennette (Dewey) were the hit of the bill on Wednesday and Thursday, their finish being applauded until a good part of a motion picture had been shown. The man, Cody (?), is a clever Hebrew comedian, who works along lines that are fairly original, winning many laughs and much applause. "Mellody's Hay Time Ball" was used at the close with great effect.

Clara Walters (Dewey) offered a pianologue that greatly pleased the patrons of that house. She sang and played "Over the Hills and Far Away," following this with several good feats of trick piano playing.

May and Carlin (Fourteenth Street) were formerly with George Primrose when he made his recent return to vaudeville, and are doing their banjo act, which opens with pictorial reminders of the Evolution of the Banjo, thrown on a screen. They followed with a rendition of Flotow's "Stradella," the act passing favorably.

"I Want a Girl from Yankee Doodle Land," with slides by Van Altena, was sung at the Majestic last week, the number catching the house in no small way. It has a good swing and is decidedly effective.

La Belle Marie (Majestic) showed in reality two distinct acts, either of which would be strong enough to hold by itself. She opened with a good wire act, doing a disrobing and robing "stunt" on a slack wire, singing as she worked. Closing in one with a character singing offering, the artist proved her ability along exceptional lines. She rendered "I Love My Wife, but Oh, You Kid," as but few have been heard to sing it; a reply to the same, "I Love My Wife and Always Will," a song that was thoroughly appreciated both for its sentiment and for the excellent way it was offered; "Bandy Legs" and "Boo Loo Eyes," song in the Eddie Leonard stuttering manner. La Belle Marie should change her name and drop the wire act. She is too good as a straight singer to waste time on acrobatics, and few are there doing straight singing acts who have such a voice, talent, personality and looks. She belongs to the big time.

Daphne Pollard (American Music Hall and Roof) offered a new and pleasing song, "Goodbye, Molly Brown," which was delightfully rendered in different dialects. A rather fetching black costume went with the song. It was of knee length, bell skirt, with an applique of Oriental design and of silvery hue and material. Pink underskirts, hose and hat trimmings gave a finishing touch that was in good taste and very effective. The bodice was decollette. Miss Pollard's two other songs were, "The Lambeth Walk" and "Oh, What I Know About You." This was her third week at this house.

Felix and Caire (American Music Hall and Roof) were forced to alter the regular running order of their act, owing to the staging of the bill. Miss Caire opened with "Peek-a-Boo" in one. Then came the usual dialogue between the two children, when little Master Felix sang, "If I Only Had Money of My Own." Shifting to full stage the act progressed as usual with the following impersonations and "impositions": Jefferson de Angelis (quite unlike the original except as to costume and makeup); Irene Franklin, singing "Redhead" (almost nothing like the original, except as to the use of the same song, with accompaniment by the orchestra); Charles Bigelow (as good as heretofore); George M. Cohan (as always the best of the pair's imitations); Bessie McCoy (costume, song and spotlight effect quite like the original); Rock and Fulton (as good as formerly).

It is to be doubted if Trixie Friganza has ever had a song more suited to her uses than "Carrie," introduced by Miss Friganza into her present turn at the Brighton Beach Music Hall last week. The chorus is a lilting, pleasing, well-turned air, and singing it the commedienne has an opportunity to show how sweet and strong her singing voice really is when she chooses to stop "kidding."

Dollie Toye played a return engagement at the American Music Hall and her first on the Roof Garden, to the great pleasure of the patrons of the William Morris house. Toye improves as an "act" and her voice "grows" upon one after a second or third hearing. Although her selections remained unchanged since previous appearances, each was most enjoyable, and on Tuesday night she was recalled for many bows.

Burnham and Greenwood (Majestic) 12-17 scored with the following: "Scandal," "I'm Not That Kind of a Girl," "This Is No Place for a Minister's Child," "Baldy," and "Make Yourself at Home."

May Delmont (West End) won favor with her renditions of songs. The opening song that pleased was "Mary Took the Calves to the Dairy Show." "My Little Yiddisher Girl" followed, a song not suitable to the singer. Her closing song, in which there is a rapid change to an Italian vender, was "My Cousin Caruso," making a decidedly good impression and sung in a spot.

George Alexander was again seen in town last week (Keith and Proctor's 125th Street). His fun provoking monologue and the rendition of two of Shapiro's song hits, "This Is No Place for a Minister's Son" and "I Love My Husband, but, Oh, You Henry," never fail to please and the offering was amusing to the patrons of this house.

"Love Me Like I Love To Be Loved," "If I Happened to Ask, Could You Love Me?" were the songs rendered by Lillian Houston (Keith and Proctor's 125th Street). In the latter song she changes to a chappy make-up, singing in a spot to good effect. Her light shoe dancing, in which she closes, finishes a specialty that greatly pleased.

Cross and Josephine (West End) are two clever singers and dancers, comprising a man and a girl, who caused a small sized "riot." The act at present is a trifle "horsey" and at various times somewhat overacted by the man, especially in his burlesque on melodrama. They opened with a duet "I Like the Way You Two-Step," concluding this number with a whirlwind dance which fairly captivated the house. To enable the women to change to a pretty white lace dress Mr. Cross (?) contributes a burlesque on a melodrama. A song is rendered by the woman singing the first verse and chorus, after which the man joins in. "Take Your Hands Away" is a catchy tune, both doing eccentric step dancing and high kicking. The finish with an "Uncle Tom's Cabin" "ten-twenty-thirty" melodramatic burlesque, proved ridiculously funny. Three bows and many encores were called for on Wednesday evening.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—John Le Clair, Seven English Romps, Collins and Hart, Rosario Guerrero, Cliff Gordon, Lafayette's Dogs, Julian Eltinge, Marimba Band, Consul, Grace La Rue, Three Azards.

KEITH AND PROCTOR'S FIFTH AVENUE.—Gus Edwards, Alice Eis and Bert French, Gus Edwards' Schoolboys and Girls, Sadie Jansell, Charles Case, Johnson, Martel and Mike, The Marshall, The Three Hanlons.

VICTORIA THEATRE AND ROOF.—Gertrude Hoffmann, The Seldoms, Rosco's Monkeys, Bedini and Arthur, The Quartette, the Prey Twins, Pearl and Yosco, Ryan and White, Annette Kellermann.

NEW BRIGHTON THEATRE.—Cecil Lean and Florence Holbrook, Maurice Levi and His Band, Annie Abbott, the Gudlowski Troupe, Al Jolson, Ancietty and his mind-reading dog, Julia Frary, Westin.

BRIGHTON BEACH MUSIC HALL.—Marie Dressler, Eva Williams and Jac Tucker, Edmund Stanley, Hibbert and Warren, Lester, the Golden Troupe, Ames and Corbett, Van Cleave and his donkey, Pete.

HENDERSON'S MUSIC HALL, CONEY ISLAND.—Cecile Hobson and Her Boys, Moore and Young, Orpheus Four, Anderson and Goines, Phantastic Phantoms, Imperial Sextette, Verdi Grand Opera Quartette, Hilda Carle and Her Twelve Military Maids, Healy and O'Dell, Christy and Willis, Vardon, Perry and Wilbur.

ELTINGE'S LONG ENGAGEMENT.

Julian Eltinge is booked on the American Roof Garden by William Morris for four weeks. Morris offered Eltinge the entire Summer, but owing to the fact that Eltinge has thirty weeks next season on the Morris time, playing four weeks in each house and changing his act each week, he decided to play but four weeks and then return to his farm for the balance of the Summer.

CRESSY A VENTRILOQUIST.

Will Cressy has turned to new fields of endeavor. He says his wife (Blanche Dayne) got tired of hearing him "gab" to her, so he has taken up ventriloquism. In the accompanying picture he is shown holding converse with one of his dummies. The "act" will be seen next season on Universal Time, salary withheld (by the managers). No new stories or jokes to be used. Opening date still open!

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NEW VAUDEVILLE ACTS.

(Continued from page 18.)

of bows. Miss Butler may be said to have one of the most novel and pleasing offerings of the year and one that should be placed in the large houses at once.

Rosina Zaleska and Company.

At Keith and Proctor's 125th Street Theatre last week Rosina Zaleska presented a dramatic playlet that failed to stir up much enthusiasm or approval because of its poor construction dramatically. The action is involved and much of it is left in mystery depending too much upon what has occurred prior to the opening of the playlet, supposedly years before. It tells a crude story of an Austrian nobleman who has betrayed his sweetheart, who in turn has gotten into the meshes of the law and has been sentenced to fourteen years in prison. The lover was on the jury that convicted her, but held out for acquittal. At the time of actual action eight years are supposed to have elapsed, the girl being discovered in prison, where the nobleman has called to visit her. He has been serving in the army. An Englishman accompanies him and does a bit of uncalled for comedy work, the character really being unessential. The lover pleads forgiveness, but the girl will not forgive, and he is forced to leave her in prison. The end is too gruesome and unhappy, and the playlet will hardly appeal to any vaudeville audience. It did not last week. The cast included J. E. Toole, as the Englishman, and William Corbett, as the lover.

Marks and Young.

The above team made their initial appearance as a combination in the T. A. Theatre, St. Johns, Newfoundland, 10. They work straight, both wearing light Summer suits, which fit well and are very becoming. They work in one and open their act by attempting to sing a "coon" melody, in which they immediately cause the audience to feel depressed, as their voices are fearfully discordant and their enunciation painful to a degree. Immediately after the chorus, both give an exhibition of buck and wing dancing, after which Young deserts the stage and Marks performs several eccentric steps unaccompanied by the orchestra. Young again makes his entrance and closes the act with a clever exhibition of wooden shoe dancing. The act is too monotonous to prove popular with the average lover of vaudeville, and one week was enough for the management of the T. A. Theatre.

LEO C. MURPHY.

Jeanette.

Calling herself Jeanette, an attractive young woman made her vaudeville bow at the Majestic last week, offering a singing and dancing act. In point of appearance, both as to her own person and as to costumes, Jeanette is quite captivating, as a singer she is a bit weak, due possibly to the fact that she worked at a decided disadvantage owing to the card announcement, which read "Try Out," and nothing more. An audience under such circumstances expects something of an amateurish nature and as a consequence is not very prone to applaud with much generosity. As it was, however, Jeanette got through her ordeal exceedingly well and showed talent that when sufficiently developed and trained may lead her along paths of rosy success. Her songs were "I Want to Keep on Loving," and "Hip! Hip! Hooray!" a strong reminder of Blanche Ring's famous hit. A Spanish dance in effective costume made a finish that won many bows.

Amsterdam Quartette.

Attired in gray Summery sack suits, straw hats and gloves to match the costumes, the Amsterdam Quartette made their metropolitan bow at the Majestic last week and scored a singing bull's-eye. The only weak portion of the quartette is in the higher register of singing, where they are a bit inclined to flatten. They rendered a medley of "Good-night, Moonlight," "Blue Feather," and "A Monkey Honeymoon," following with "Lady Love" (baritone), "Over the Deep Blue Sea" (bass), "Wedding Bells" (baritone), "I Never Cared for Anyone the Way I Care for You" (tenor), "I Want a Girl from Yankee Doodle Town," "My Little Jungle Babe," and "My Pony Boy." Taken as a whole, these newcomers are pleasing and entertaining and as a singing quartette they should win favor with almost any audience.

Wallace Galvin.

Appearing at the Fifth Avenue last Sunday night, July 25, Wallace Galvin made his metropolitan vaudeville debut as a magician. While he offered nothing new, his work was enjoyed and applause was almost continuous throughout his act. His best feats were accomplished through the manipulation of cards and the familiar rings or loops trick. As a vaudeville act for the small time he would be a welcome addition, but hardly in the bigger houses; at least not until he has some new and larger tricks to offer.

NEWSBOYS' BENEFIT YESTERDAY.

At the Polo Grounds yesterday afternoon, Monday, July 26, vaudevillians turned out en masse for the benefit of the newsboys of the Greater City. As announced before the affair, the programme was as follows: Parade and concert by Eddie Leonard's Minstrel Band; five inning baseball game between showgirls of The Motor Girl and The Beauty Spot companies; exhibition by Consul, the Morris monkey; five mile foot race between Henri St. Yves, Mat Maloney, Battling Nelson, H. B. Tucker and M. F. Morrissey; cartwheel race between Marcelle Meeker and Gladys Moore of The Midnight Sons company; trials against baseball batting records by Mike Donlin; diabolo throwing by Annette Kellermann; Cameron in his wire sliding act; wrestling exhibition by Mlle Hackenschmidt and Abe Roshes; wrestling by Bill Brown and Leo Pardin; wrestling by George Bothner and George Fisher; six round boxing exhibition by Battling Nelson (two rounds each) against Tommy Murphy, Leach Cross and Johnny Marto; exhibitions of airship sailing by Charles J. Strobel and Frank M. Goodale; broadsword exhibition by Professor Rossi and partner; boxing burlesque by Kid Griffo and Joe Bernstein, and Billy Glover and Jack Elliott; posing exhibitions by the Fray Twins; athletic exhibition by Achilles; several three round boxing matches; bar act by Ryan Brothers; clown acts by Spader Johnson, Dan Marvelle and their donkey; one hundred yard dash by show girls; games between newsboys. The Eddie Leonard Minstrel Band formed on Broadway in the early afternoon and gave a concert prior to going to the grounds. Joe Humphreys acted as master of ceremonies.

VAUDEVILLE.

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LASKY, JESSE L. Hudson Theatre, New York
LEO, JOSEPH J. Long Acre Building, N. Y.
LOVENBERG, CHAS. Keith's Theatre Providence, R. I.
MARINELLI (LM.), H. B. Long Acre Building New York
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MASON, JACK (Producer) Hotel Flanders, N. Y.
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News of the Summer Parks

Plans are being formed for the construction of a new amusement park to be located at 158th and 160th streets and Westchester and Union avenues, The Bronx, New York City. The Gold Hill Realty Company is reported to be back of the scheme. The resort will have a theatre to face on Westchester Avenue, a restaurant, dancing pavilion and bandstand.

The Miniature Railway at Luna Park, Coney Island, N. Y., while not a new attraction has grown, until to-day, it is said railroad men class it as the best paying line in the world. During the last two weeks an average of 6,000 persons have traveled on it every day. Just what this means may be realized when it is taken into consideration that an engine and two cars do all the work. And the engine is but a mite of a thing, a mere toy in appearance, and burns only a quarter of a ton of coal a day.

Business at Riverside Park, Boise City, Idaho, is steadily increasing under the management of H. Smeisel.

Gargiulo's Band opened an engagement of two weeks at Electric Park, Kansas City, Mo., July 11 before enormous crowds. The band was heard there last season, and created a most favorable impression, so that their return was a welcome one. Two concerts were given the opening day, each and every number of which was enthusiastically applauded. Mrs. F. G. Parish, a soprano, accompanies the band. Other park attractions shared in the favor of the big crowds.

The six days beginning week of Monday, July 19, are to be known as Children's Carnival Week at Palisades Amusement Park, on the Hudson River, opposite New York, and during this period every child, when accompanied by a guardian, was admitted free to the grounds, in addition to which many features had been arranged for the amusement of the juveniles. On Thursday afternoon there was a dancing contest open to any child under the age of twelve years, for which prizes were awarded, and on Saturday there was a baby parade, for which prizes were also given. In the open-air vaudeville theatre for that week the bill included Princess Susanne, a midget known as the "Royal Doll Lady," who in addition to her performances on the stage, holds a daily reception for children; Oakley and McBride, Boutin and Tilson, the Delgar Operatic Trio, and the Archieoni Four. The free outdoor act is an exhibition of daring by Gifford, the one-legged bicyclist, who rides his wheel off an elevation eighty feet above the ground and lands in a tank of water. The boy aeronaut, Frank W. Goodale, who so astonished New Yorkers by his flight down Broadway recently, remained at the Park for only one more week, and expects to continue his journeyings through the air every day of his stay.

The Annual Mardi Gras Celebraton at Coney Island, New York, has been set for the week beginning Sept. 13, and preparations are now being made for it. Officers of the Mardi Gras Association have been elected as follows: President, Henry Grasshorn; vice-president, Fred Lundy; secretary, Charles Schiffmann; treasurer, William B. Lake. Directors: E. P. Clayton, H. Grasshorn, P. J. Gallagher, Richard Garms, Fred W. Kester, Lewis M. Potter, Phil Schweickert, Jr., Kenneth F. Sutherland, and Conrad Stubenbord. It is said that the parade will eclipse anything of its sort yet seen in the great resort.

At Birmingham, Ala., East Lake Park continues to draw the crowds with a large number of attractions, among which are: The Human Roulette Wheel, Aerial Tramway, Scenic Railway, Chutes, Figure Eight, and Miniature Railway.

At Moxahala Park, Zanesville, O., is the mecca for thousand daily, and the best of attractions are offered every week. Only outdoor performers have been engaged.

The management of the Riverview Garden being unable to secure a liquor license were obliged to terminate the engagement of Brooks' Band on the 12th. It is a matter of regret that this popular open-air resort was obliged to close up on account of the agitation by the Anti-Saloon League, which prevented the serving of any refreshments.

It is claimed that the recent cool weather in and near Chicago has hurt the park business of the big city tremendously. Many of the smaller parks have closed temporarily.

Edouard and his band ended a very successful engagement at Woodside Park, Philadelphia, being succeeded by the John C. Weber Military, one of the best musical organizations of its kind in the country. The band is assisted by the Weber Quartette, the members of which in addition render solos at each concert.

At Palisades Amusement Park in the open air vaudeville theatre now being supplied by the United Booking offices, the bill contains: Johnny Stanley and co., Three Newsomes, Tom Smith, the Four Banta Brothers, and Hawley and Bentley. Two performances daily are given in the theatre seven days in the week.

Boynton Beach, Perth Amboy, N. J., had an extra feature last week, Dr. S. Gordon, "the Great Vulcan," the man with strength. Business is very good.

Business at Courtland Beach, Seymour Park and Lake Manawa, Omaha, Neb., is good, especially so on Sundays.

The band concerts at Glen Park, Richmond, Va., are proving popular. The inauguration of moving pictures at the park under the management of Charles Fetzer is also a popular feature for the evening's entertainment.

At Kansas City, Mo., Gargiulo's Band began their second and last week at Electric Park to the usual big crowds. Several specially selected programmes offered rare treats to the lovers of band music and the applause accorded the musicians was most enthusiastic. A feature of the week was an act put on by "Alligator Joe," proprietor of the alligator farm. Attired only in a bathing suit, he enters a tank of water containing a large alligator and single handed he captures the animal and securely ties him amid the plaudits of the crowd. An attractive vaudeville bill won generous attention, while the many park attractions came in for the usual favor of the crowds. Five big swimming races at various distances were the headline offering of a card of many attractions at Fairmount Park 18. The free vaudeville bill and concerts by Zimmerscheid's Orchestra were other features much enjoyed. A fireworks display on the lake is announced for each Wednesday night. Forest Park entertained the attachees of the Ringling Brothers' Circus 13, as Manager Frank J. O'Donnell was a former member of the press department of the circus. The big swimming pool was most popular with the crowds, while a big vaudeville show and other offerings pleased as usual.

At Riverside Park, Boise City, Ida. (Henry Schmeisel, mgr.): Farce comedy and Samson, the strong man, who is certainly a wonder.

At Montreal: Dominion Park week July 19-25: In the vaudeville theatre Edwin Keough company in a sketch made a good impression. Both his work and that of Helen Nelson was much admired. The Great Chirp did some fine balancing and foot juggling. Benson and Bell made a hit with a comedy song and dance turn, and White and La Mart, the silent comedians, pleased. In the Temple of Music the Ebony Troubadours are still drawing well. Bohmer Park week July 19-25: The headliner is Caesar Rivoli, whose quick change work and imitations are of a high order. Redini and Sonia with their acrobatic dogs; the Five Dancing Dolls, assisted by Gerald Hampton, and Jessie O. Meers in high wire dancing all pleased. The Foulousin Quartette, whose singing has been such a feature of last week's show, has been re-engaged.

The Metropolitan Musical Comedy company, a small traveling musical organization playing the Summer parks, are in trouble at Montgomery, Mo. The manager, A. F. Wiser, and three of the actors, were arrested and sent to jail recently, charged with defrauding the hotel keeper and other members of the company. There are seven young women and five men in the organization. That the town people sympathize with the stranded players, however, is attested to by the fact that a public benefit is to be given for their relief.

At Capital Park, Trenton, N. J., (Max Rosen, gen. mgr.), the bill 19-24 was composed of the Three Fredericks, Will Lacy, and Lamblase's Band.

At Albany, N. Y., Electric Park (F. G. Williams, mgr.): The rustic theatre at this resort is a strong feature, where the vaudeville bills are of the best. The following artists appeared 19-24: La Rex and La Rex, Annie and Maude Kramer, Van Camp, Smith and Heagney, and Tom Fletcher. At Altro Park (J. J. Carlin, mgr.): Dare Devil Dash, bicycle act, headed the special features 19-24.

At Providence, R. I.: A free vaudeville performance was inaugurated at Crescent Park the past week and large crowds witnessed the following bill: The Martell Family, the Malvern Troupe of Acrobats, Helman Brothers, and Cavanna. The Forest Casino, at Rocky Point, continued during the week with an up to date vaudeville and moving picture show. At Vanity Fair the usual change of bill brought Quigley and Kwait, Corby and Hall, Helen Daw, and George Gunn. For the past few weeks Vanity Fair has been catering to a number of outings. Some of the large department stores especially have held their outings at this resort.

At Peoria, Ill.: Al Fresco Park (Vernon C. Seaver, mgr.) has been doing a tremendous business. Lone Bill's Wild West still is the main feature. The Park had The Bombardment of Port Arthur as special attraction 14 and 21 and the street cars were unable to accommodate the crowds.

At Scarboro Park and Hanlan's Amusement Grounds, Toronto, Canada, report large attendance and good business July 19-26.

At Scranton, Pa.: Luna Park (Len B. Sloss, mgr.): Vallecita's leopards was the free attraction 19-24 and the act delighted the large crowds in attendance. This is her second appearance in Scranton. Free act for 26-31, Powers' performing elephants. Bauer's Military Band returned from camp 17 and was at the Park again 19 and given 17 hearty welcome. Alexander's Band plays well, but we like our own band the best. Rocky Glen Park (A. Frothingham, mgr.): The dancing pavilion, with Lawrence's Orchestra, is the centre of attraction for the young men and women, while the older ones enjoy the beautiful walks along the lake, and all enjoy the beautiful fireworks every Thursday night. Business has been excellent.

Summit Park, at Rome, N. Y., continues to draw enormous crowds from Rome, Utica, and surrounding villages. Manager Baker presented in his open theatre 19-24 Clifton and Burns in song and dance, the Whitcombs in a rural sketch, Nelson and Perkins in comedy, D'Angelo, the Italian singer, and Levitt and Falls, medley. The entire bill gave satisfaction, particularly Clifton and Burns.

At Newell Park, East Liverpool, O. (George W. Clark, mgr.): July 19-26: Moving pictures and Prof. F. B. Franks in feats of strength, attracting large crowds.

Liberati's Band and Opera company scored at Natatorium Park, Spokane, Wash., June 10, 11. Katherine Klarer was well received in her soprano solos. Big business all the week.

The Great Anamosa Fair, at Anamosa, Ia., will be held Aug. 25-27. The vaudeville acts are already booked and the prospects for horses are very bright. The advertising is well under way. A new feature this year will be several boxing contests.

At Harlem Park, Rockford, Ill. (Hugh C. Andress, mgr.): 11-17: Gardner and Rees, Bennington Brothers, Gail Craig, and motion pictures attracted good business.

Arthur Pryor and his band have started another successful season at the Arcade, Asbury Park, N. J.

At Elysian Grove, Tucson, Ariz. (E. Drachman, mgr.): 12-17: Verdon and Dunlap gave excellent performance; illustrated song by Marcella Hamilton, and moving pictures pleased.

At Sunbury, Pa., Rolling Green Park: Vaudeville and moving pictures 19-24. At Island Park: Bockman and Gross and Eckard and Francis 19-24 drew record breaking houses.

The Chutes, San Francisco, had its grand opening 14 in its new location, corner Turk and Fillmore streets. Thousands were turned away who were anxious to see the new enterprise. The opening bespeaks a successful run and the fact that the garden is in the center of the city will tend to make the place better patronized. The attractions included Royal Banda Roma, Desperado, Demon, and Florence Spray.

G. W. Engleberth, amusement booking manager for Coney Island, Cincinnati, O., presented the following array of artists for week July 25: Bert Morphy, Great Santell, Bep Harney, Zingarella, Musical Brandons, Estelle Morsell, and Burns and Cole's Country Circus. Business is good and indications point to fine season at the Queen City Park.

The Buffalo Bill-Pawnee Bill Combined Shows turned people away the last two nights of their engagement at Riverview Park, Chicago, Ill. So successful was this amusement park engagement the Riverview Park managers are likely to make tented arena exhibitions a permanent feature hereafter.

At Lincoln Park, Fall River, Mass. (I. G. Phelps, mgr.), the Lincoln Park Opera company presented The Mascot July 19-24, with Florence Ackley in the leading role, who was delightful. Glen Ellis was an engaging Fiametta. Lionel Hogarth, Gilbert Clayton, Sadie Atherton, Howard Hall, Ned Norworth, and Harry Burnham were very good. Stage setting fine. Pleased large attendance.

Since its formal opening, June 22, Rogers' Band Park, Goshen, Ind., now in its first season, has been doing an excellent business with moving pictures, roller skating and band concerts. All of this year's profits will be expended in making improvements for next season. Licensed film service is used and a feature of the programme has been R. N. Rolleau's singing, with full band accompaniment.

A CRITICAL REVIEW.

CRITICISMS TAKEN FROM THE NOTEBOOK OF "THE MIRROR'S" VAUDEVILLE REPRESENTATIVE.

Acts and Performers Who Appeared at the Metropolitan Houses During the Week Just Passed—Offerings That Failed to Please with Possible Reasons.

The Ivy Four (Majestic) entertained with their club throwing and juggling, winning much applause throughout their act, which is one of the best of its sort playing small time.

Lake and Willetta scored a most emphatic hit at the Fourteenth Street last week. The idea of the singer having an argument with the pianist and the stage carpenter coming out and joining in the row, though not entirely new, is so novel and out of the ordinary and was so well carried out by this team that it created one continuous roar of laughter. The finish by the "carpenter" doing a buck and wing and tap dance was exceptionally good, and his eccentric steps were so exceptionally cleverly done that the house fairly went wild with enthusiasm. The burlesque singing of "If I Had a Thousand Lives to Live," the pianist playing a rag time accompaniment, also caused much joy.

Julian Eltinge (American Music Hall and Roof), as artistic and wonderful as ever, presented his Nell Brinkley Girl, the Bathing Girl, the Baby Girl and the Incense Dance. The Brinkley Girl "grows" upon one after seeing the impersonation more than once. It is one of the most remarkable and effective characterizations of the present day and one marvels at the art behind it all. Mr. Eltinge is such a manly, broad shouldered and vigorous chap off stage that it makes his work before the lights truly wonderful and shows ability as an actor far and above the average.

Rafayette's Dogs (American Music Hall and Roof) "walked" through their series of tricks, and not until the end of the act, when the fox terriers did their romping, tumbling stunts, likable to most dogs, did they show any enthusiasm or happiness in their work. Their trainer did not show a whip before the audience, but fear seemed apparent on the part of the canines, due more than likely to the almost impossible feats demanded of them. But as an act it pleased the audience and applause mingled with "Ohs" and "Ahs" throughout the presentation.

Consul (American Music Hall and Roof) did not work quite as well, at least on Tuesday night, as he has done heretofore. The stage was a bit too small for his bicycle riding, and he suffered several falls and bumps against the scenery. But the truly marvelous tricks of human-like intelligence were gone through with to the accompaniment of almost continuous laughter and vigorous applause. And when he sat back and puffed at his cigarette the house fairly roared with approval and laughter. Consul continues to be the great vaudeville act of the season and no actor could have any reasonable objection to being featured with him on a bill.

The Azards (West End) appeared to good advantage, scoring in their acrobatic tumbling act. Remarkably clever and clean-cut work is executed. The clown tumbling by the smaller of the men and ably assisted by his partner, who does some rapid pin wheel and free hand springs, called forth vigorous applause.

Chester and Chester (Keith and Proctor's 125th Street) are a sister team of very good looking young women and of neat appearance, who offered an act of juggling and passing Indian clubs, tennis rackets and balls. Opening with the tennis outfit, their work is rapid and fairly well executed, but why the unnecessary missing and fumbling near the close of the Indian clubs stunts? This proved to weaken the act, for which there is plenty of praiseworthy feats. The clever twirling of two drum majors' sticks by the smaller of the team pleased.

Ethel Fuller and company presented A House of Cards (West End), the same playlet in which she was seen in town at the Fourteenth Street Theatre for a try-out some weeks ago. She now has a new company, thus greatly improving her offering. The work of Mr. Barker as the husband, Mr. Doyle as the friend, and Mr. Cowboy as the servant were a great improvement upon the efforts of her former support. The make-up of two of the men was rather "foreign," but aside from this small point, which may be due to the fact that the players in question are not American born actors, the playlet ran much smoother and better than heretofore, and Miss Fuller again gave the same exceptionally dramatic and well enacted portrayal as before.

ORPHEUM GETS LOUISVILLE THEATRE.

Anderson and Ziegler, who represent the new Shubert organization and the Orpheum Circuit, will soon take over two theatres in Louisville, Ky., at a cost of almost $200,000. The firm also has the Mary Anderson and the Hopkins theatres. The new houses are the Avenue and the Masonic. Vaudeville will go to the Avenue, the Shubert attractions to the Mary Anderson, and popular priced productions to the Masonic, while the Hopkins will be a picture theatre.

MORRIS IN NEW ORLEANS.

William Morris will invade the vaudeville field in the South this Fall, was the formal announcement made last Tuesday by Henry Greenwall, who said that Mr. Morris would open the Greenwall Sunday, Aug. 29. "Mr. Morris will arrive in a few days," said Mr. Greenwall, "and the opening bill will be a high class one."

AMERICAN ROOF GARDEN OPENS.

William Morris' Latest Amusement Resort Is All That Has Been Claimed for It—Opening Bill.

Long heralded and loudly acclaimed in advance, the American Music Hall Roof-Garden was finally opened to the public on last Monday evening, July 19. That the latest amusement resort in New York is all that its builders and managers have said it would be is but stating things in a conservatively modest way. As a cool, comfortable, picturesque and delightful roof-garden it equals any the city has ever had heretofore, and surpasses most. The theatre proper is especially well constructed, with a seating capacity of 1,400, so arranged that one can see the full stage from any portion of the house. There is a balcony of ample proportions, all of concrete, and of a sufficient height to place each seat within seeing range, while around the orchestra floor are tiers of boxes that are large and comfortable. The only fault with the balcony seemed to be that the loge boxes are on such a slant that the chairs are thrown forward in an uncomfortable position.

The decorative scheme is particularly harmonious and beautiful. A woodland scene is taken for the general theme, with a bower of foliage overhead and a forest "atmosphere" pervading the sides and surroundings. Small electric globes are suspended above the auditorium, twinkling like stars and fireflies in the night. The proscenium arch is in harmony with the rest of the theatre, being a replica of tree trunks, the foliage spreading from each side across the top of the arch. The stage, while small, is sufficiently large for an ordinary Summer vaudeville bill and no act suffered greatly therefor.

On the two adjoining roofs are refreshment resorts, one reached by a bridge and the other by a short stairway. On the former are tables where drinkables are served and on the other a buffet. Both roofs are tastefully decorated and in harmony with the other portion of the resort.

The opening bill could not have been chosen with more care or discretion. The three feature attractions were each strong enough to have drawn as an individual headliner, while the supporting acts were all of a high order of excellence. The Reid Sisters opened with their acrobatic dancing and tumbling, to be followed by Roland Travers, who entertained with his legerdermain. Then came Daphne Pollard (see Vaudeville Song Features), Rosario Guerrero, Felix and Caire (see Vaudeville Song Features), Rafayette's dogs (see A Critical Review), Julian Eltinge (see A Critical Review), Toye (see Vaudeville Song Features), Consul (see A Critical Review), Grace La Rue (see New Acts), and Hanlon and Clifton.

The bill ran without a hitch and applause and laughter were so incessant that it was evident that the programme and new theatre were equally pleasing to all. Special word is due the orchestra. There are now fifteen men besides the leader, who is a new man, formerly one of the first violins (we believe). The improvement in the playing was so evident that praise is due to whomever it belongs. The braying of the former cornet, always noticeable at the Music Hall, was missing, and the entire orchestra played in excellent time and harmony. White Summery uniforms are an improvement over the time honored evening garb.

One big fault might be mentioned—the arrangement of selling from one box-office window, necessitating long delays and much confusion, and the two small elevators leading to the roof. With this fault eliminated William Morris, Inc., will have the best and most pleasing roof-garden in New York. And that is saying something!

NEWS NOTES FROM OVER THE SEA.

Jottings of Interest About Performers and Affairs in Foreign Lands.

Marshall P. Wilder opened at the Palace, London, on Monday, July 19, and scored a laughing hit of big proportions.

The attractions at Luna Park, Paris, are renewed often and, as an average, over 125,000 people witness the establishment weekly. M. Gaston Akoun is manager of the show, but Messrs. Franck C. Bostock and John Henry Iles are co-directors.

Harry Corson Clarke has been touring through France. He leaves for Russia this week and will later tour Italy and Spain prior to sailing for home. Next Summer he will again return to England for a vaudeville engagement which he has already booked.

Crowley, female impersonator; Professor Hampton's educated animals and the Double Circus Act will tour the outlying settlements of Newfoundland during the present month, opening at Harbor Grace, at St. Paul's Theatre July 22.

At the Saltair Beach Hippodrome, Salt Lake City the Flying Ballet, although a beautiful spectacle and highly appreciated by those who saw it, did not pay, and was closed at the end of the week. Theatricals have never been a paying proposition at this beautiful resort on the great Salt Lake.

Mondane Phillips, "the girl with many voices," will open on the Pantage's circuit Aug. 15, at Spokane, Wash.

A mass meeting of members of the variety profession will be held at the Empire, Camberwell, on Aug 5, in the interest of the Music Hall Benevolent Institution.

The London Water Rats will hold another excursion on Aug. 15, this time taking a sail up the Thames.

Alterations are being made in the London Hippodrome. The house is being redecorated in white and gold, while the stage is being enlarged. Work is now about completed.

The King's Theatre, Edinburgh, was nearly destroyed by fire on the evening of Sunday, July 11.

Ted Marks, who has been in London for some weeks past, will sail for home the first week in August.

Americans are having a big time of it at the

Palace, London, this week, the following players being on the bill: Charles Vance, Bert Levy, Reynolds and Donegan, Four Fords, and Marshall P. Wilder.

The Georges are playing the Provinces with much success. They will play London in a couple of weeks.

Harry Lauder is scheduled to sail for America Oct. 2, to reappear over the Morris Circuit.

Burt Green and Irene Franklin have agreed with Alfred Butts to open at the Palace, London, on Aug. 2.

The Four Fords opened at the Palace, Monday, July 19, instead of in August, as had been announced. It is said that they scored a big hit.

Marshall P. Wilder opened at the Palace, London, last week and, as was to be expected, he went big.

Jessop all played at the Coliseum, London, last week in Papa's Day Off and again met with huge favor.

Friend and Downing are continuing their success in the Provinces. They played the Hippodrome, Nurnley, last week.

Constance Collier and Julian L'Estrange played at the Coliseum, London, week before last and the Coliseum, London, week before last and scored a goodly hit. They appeared in Haidee Crewe's Dockrose, Companions of the Road, which was produced at the Drury Lane some weeks ago.

Painting while blindfolded is a novel act now being seen in England. Arthur Neven Tosman is the reputed artist who does this unique act.

LAST WEEK'S BILLS.

Majestic.—Capacity business prevailed here again and the management is decided in its present plan to keep up the present policy all winter. The acts were: First half—La Belle Marie, Amy Butler and company (New Acts), Jeanette (New Acts), Ivy Four, and Amsterdam Quartette (New Acts). Second half—Ethel Fuller and company, Roscoe and Sims, Cross and Josephine, the Marchands, and Crawford and Allen.

Fourteenth Street.—Capacity audiences at night were again the rule here, the house filling up for each performance. The bill included Ward and Sheppard, May and Carlin, Lake and Willetta, Lew Welch and company (New Acts), Jack Inthesoll, and Rosalie Ross.

Bijou.—The following bill was divided into three portions of two days each: Anderson Six Boys, Andrews and Randall, Fox and De May, Clarence Vaughan, Ethel Davis, Harry and Harriet Vas, Lulu Ward, Joe Harte, Harry and Eddie Rose, Mark Goldie and company, Cody and Dolly Bennette, Clara Walters, Ruby Caldwell, Baby Peggy, the Kettlers, Nilson and Martha, Wilbur Ford, the Kettlers, Nilson and Martha, Wilbur Ford, the Kettlers, Henry Jordan, Emeline, and Mat Moon. Capacity business has been enjoyed by every performance for the past several weeks in spite of the hot weather.

Majestic.—The business has been remarkable and at night crowds have been turned away at each performance. The bill last week was a remarkably good one and B. J. Morris deserves credit for his bookings and the running of the acts. The bill comprised: First half week—La Belle Marie, Amy Butler and company (New Acts), Jeanette (New Acts), Ivy Four, Amster Quartette (New Acts). Second half—Ethel Fuller and company, Roscoe and Sims, Cross and Josephine, the Marchands, and Crawford and Allen.

Keith and Proctor's 125th Street.—First half: Lillian Hesston, Chester and Chester, George Alexander, and Rosina Zalenka and company. Second half: Belle Gordon, Harry Weston, Donnelly and Meyer, and Magnani Four.

West End.—First half: The Azards, May Del mar, Cross and Josephine, Ethel Fuller and company, Roscoe and Sims. Second half: Howard and Russell, Carrl Monroe, Musical Spillers, Amy Butler and company, and La Belle Marie.

Plaza Music Hall.—Dark.

Alhambra.—Dark.

Colonial.—Dark.

Grand Opera House.—Vaudeville and motion pictures.

New Star.—Vaudeville and motion pictures.

Murray Hill.—Vaudeville and motion pictures.

Brighton Beach Music Hall.—Dazie, Trixie Prigeons, Belleclaire Brothers, Empellion Four, Gibson's Cats, Quinlan and Mack, Hastings and Wilson, Empire City Quartette.

New Brighton Theatre.—Geo. Edwards' Hotel Vagabond, Gaston and Greene, Fred Fallon and Mollie Fuller, Emma Francis and Her Arabs, Evans and Lee, Reed Brothers, La Rose Sisters.

AMONG AGENTS AND PRODUCERS

Nance Owyn has engaged Karl W. Schulz as musical director of her new dance creation, Dawn, which will receive its first presentation in this city early in August. Mr. Schulz is the son of Amandus P. W. Schulz, who was royal musical director at the Court in Berlin under three Emperors—William I, Frederick III, and William II.

Middleton and Spellmeyer are now resting at their Summer home on Long Island. They will open on the Orpheum Circuit on Aug. 30.

Frank Fogerty is now resting after a long and successful season over U. B. O. and Orpheum time. He will play the latter circuit again next season.

Augusta Glose, who has been a phenomenal hit on Western time, will be seen at the Fifth Avenue the week of Aug. 16. This is her first metropolitan appearance in a long time.

It is said that Wilmer and Vincent will book Allentown and Easton, Pa., as split week towns beginning next season.

Jack Norworth and Nora Bayes, who recently left The Follies of 1909 a couple of weeks ago, announce that they will enter vaudeville at the joint salary of $1,750 a week or not at all.

John P. Muigrave, dramatic editor of the Dubuque "Telegraph-Herald," and Thomas Swift of the People's Stock, Chicago, have written a sketch in which Mr. Swift may appear with Isabelle Randolph for a short vaudeville engagement.

John T. Kelly will open his season about Sept. 15 presenting a new sketch to be called The Basket Guy, with good support. He has already had a four weeks' try-out of the skit in St. Louis and Chicago. He is now automobiling through Long Island and writes that his "hay fever is raging."

The Fashion Plates, a new act, two girls and two men, opened at Rye Beach, N. Y., last week, doing singing and dancing.

S. A. Peck announces that he will put out Mae Melville and Robert Higgins in The Ragged Edge, a new sketch by Oliver White, over the Orpheum Circuit this season. Harlan Knight, whom he has been starring in vaudeville in The Chalk Line, is summering at his home at Limerick, Me. Mr. Knight expects to be in New York in a couple of weeks. He will be seen in The Chalk Line next season, playing the same time as last season—U. B. O.

The engagement of Jesse L. Lasky is announced. It is reported that the producing vaudeville manager will marry Rosalie Ida Ginsberg, a Boston girl, not connected with the profession.

Joe Shea has taken offices in the Gaiety Theatre Building, Forty-sixth Street and Broadway.

Archy Levy and C. E. Ellis, it is reported, have formed an agency partnership in the West.

Jack Bonavita, it is said, is getting up a vaudeville act to present next season. Reed Albee and Joe Paige Smith are the agents.

Fred Zobedie, the equilibrist, has opened a vaudeville agency in the Long Acre Building.

JEFFRIES CLOSES TOUR.

James J. Jeffries, the pugilist, closed his four of twenty weeks in vaudeville under the management of William Morris, Inc., in Minneapolis last Saturday night. He had been getting $2,500 a week, and it is estimated that he must have cleared nearly $40,000 on the engagement. Under his contract he paid his and his sparring partner, Sam Berger's, railroad fares and expenses. The tour is said to have been a profitable one to all concerned.

BENEFIT AT HERALD SQUARE.

A benefit for the Sunnyside Association Fresh Air Fund was held at the Herald Square Theatre last Sunday night. A long list of vaudeville favorites were listed to appear, including Chip Gordon, Louise Dresser, Bailey and Austin, Will S. Rising and others. It is understood that a fair-sized amount of money was raised for the charity.

BENEFIT FOR CRIPPLED CHILDREN.

On next Thursday, July 29, at the Pelham Grounds, a big benefit for the Home for Crippled Children will be given, in which many vaudeville favorites will appear in athletic and other events.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Annie—Brighton, Brighton Beach, N. Y.
Adams and Mack—C. H., Las Vegas, N. Mex., Crystal, Denver, Col., Aug. 2-7.
Adams, Billy—Star, Burlington, Vt.
Adriman, Joseph—Moscow, Russia, July 6-July 31; Apollo, Nuremberg, Ger., Aug. 1-31.
Adler, Felix—May, Chgo.
Ahearn, Chas.—Troupe—Coliseum, London, Eng., 5-31.
Allan and White—Family, Detroit.
Allen, Violet—Proctor's, Newark, N. J.
Allgower-Steinbacher—Keith's, Columbus, O.
Alma, Mlle.—Gem, Raleigh, N. C.
American Dancers, Six—Orph., 'Frisco, Aug. 1-14.
Ames and Corbett—Brighton Beach Music Hall.
Amoretti—Brighton, Brighton Beach, N. Y.
Anderson, Madge—Electric Park, Balto.
Angel, Henry W.—Avenue, Louisville.
Arch City Four—Keith's, Columbus, O.
Arlington Four—Spring Grove Park, Springfield.
Armstrong and Clark—Orph., Oakland, Cal., Orph., Los Angeles, Aug. 1-14.
Armita and Burke—Waldameer Park, Erie, Pa.
Arnoldo, Chas.—Airdome, Topeka, Kan.
Aug. Edna—Shea's, Buffalo, N. Y.
Auger, Capt. Geo.—Orph., Spokane, Wash.
Austin and Sweet—Ideal, Fargo, N. Dak.
Avery and Hart—Keith's, Phila.
Avona Musical—Orph., Topeka, Kan.
Ard and Grimm—Park, Pittsburgh, Pa.
Azards, Three—American, N. Y. C.
Bachelor, Harry—Grand, Phila.
Bailey and Prickett—Scenic, Temple, Prov.
Bards, Four—Idora Park, Oakland, Cal., 16-Aug. 14.
Barlow, Peter—Luna Park, Coney Island, N. Y.
Barnes, Mack and Louie—Reming, National, Frisco, Bell, Oakland, Cal., Aug. 1-7.
Barry, Edwina and William Richards—Columbia, St. Louis, Aug. 9-14.
Barto and McCue—Rock Springs Park, E. Liverpool, O.
Bassett, Mortimer—Riverton Park, Portland, Me.
Bathing Girls—Orph., Spokane, Wash.
Beaugere, Jean—Riverview, Louisville, Ky.
Bedini and Arthur—Hammerstein's, N. Y.
Bergen, Lulu, Trio—Chutes, 'Frisco, Orph., Salt Lake City, U., Aug. 1-7.
Belfort, Al. G.—Airdome, Port Chester, N. Y.
Bell, Chas. H.—Pantage's, 'Frisco, 26-Aug. 7.
Beresford, Helen—Bijou, Winnipeg, Man., Bijou, Duluth, Minn., Aug. 1-7.
Berrian, Steve—Hampton Park, Charleston, S. C.
Bertram, Robert H., Earl, Pueblo, Col.
Bicknells, The—Boulevard, Medford, Mass.
Big City Four—Palace, London, Eng., June 21-July 31.
Bigelow, Clarence W.—Electric, Coshocton, O., 26-28, Orph., Cleveland, 29-31.
Bingham, Russell—German Village, Columbus, O.
Blamphin and Hehr—Vaudeville, Chatham, N. B., Can.
Blonde Typewriters—Temple, Detroit.
Bonner and Baleyn—Portland, Ore., 29-31, Medford, Ore., Aug. 1-7.
Boothlack Quartette—Shea's, Buffalo, N. Y.
Bowers, Walters and Crooker—Brighton, Brighton Beach, N. Y., Aug. 2-7.
Boyd and Allen—Summit Park, Evansville, Ind.
Boydell, Grace—Riverview, Detroit, Mich.
Braats, Selma—Orph., Oakland, Cal.
Bradley and Ward—Airdome, Grand Haven, Mich., 26-28, Vaudette, Allegan, Mich., 29-31.
Brady and Mahoney—Cascade, New Castle, Pa., Waldameer, Erie, Pa., Aug. 1-7.
Brandells, Musical—Coney Island, Cinti.
Brenon, Herbert, and Helen Downing—Maj., Denver, Colo., Aug. 2-7.
Brockman, Slater—Wigwam, 'Frisco.
Brooks, Walter Julian—Airdome, Emporia, Kan.
Browne, Harry—Hopkins', Louisville, Ky.
Brunettes, Cycling—White City, Phila.
Burke, Parker L.—Bullock's, Prov., R. I.
Burke's Dogs—Moncton, N. B., Can.
Burnett and Krrollare—Schmer Park, Montreal, P. Q.
Burnham and Greenwood—Palace, Boston.
Burns and Fulton—Valley, Syracuse, N. Y.
Burton and Shea—Bullock's, Prov., R. I.
Bush, Frank—Grand, Phila.
Byrne-Golson Players—Airdome, Corsicana, Tex.
Byrne, John H. W.—Rocky Point, Prov.
Calvert, Great—Cayuga Oak Park, Balto.
CAMPBELL, EMERIN, AND AUBREY (Dr. Fix)—Keith's, Boston.
Camille Trio—Orph., Los Angeles, 18-Aug. 7.
Caprani, Al.—Palace, Boston.
Carew, Mabel—National, 'Frisco.
Carlo's Animals—Waldameer Park, Erie, Pa.
Carlos, Charles, Troupe—Grand, Cleveland.
Carletta—Pontaine Ferry, Louisville.
Carr Trio—Grand, Nashville, Tenn., Orph., Evansville, Ind., Aug. 2-7.
Carrie, Mlle.—Hathaway's, Brockton, Mass.
Carol Sisters—Riverview, Detroit, Mich.
Carroll and Doyle—Dorp, Schenectady, N. Y.
Carson Bros.—Harlem Park, Rockford, Ill.
Cartmell and Harris—Keith's, Phila.
Caron, Emma—Palace, London, Eng., Aug. 9-Sept. 6.
Case, Charley—K. and P. 5th Ave.
Caswell and Arnold—Bijou, Duluth, Minn.
Chamberlains, The—Colonial, Columbus, O.
Chantl—Coliseum, London, Eng., 26-31, Empire, Hallaway, Aug. 2-7, Empire, New Cross, 9-14, Empire, Stratford, 16-21.
Chase, William—Nornmbega Park, Boston.
Chinko—Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Circumstantial Evidence—Morrison's, Rockaway, N. Y.
Clark and Hanson—Globe, Boston.
Clifford, Dave—Doris, Chisholm, Minn.
Clifford and Burke—West End, New Orleans, La.
Clipper Comedy Four—Valley, Syracuse, N. Y.
Clive, Henry—Shea's, Buffalo, N. Y.
Cody and Lynn—Palace, Boston.
Coleman and Moxie—Family, Detroit.
Colvo, Three—Luna Park, Coney Island, N. Y., 17-31.
Collins and Hart—American, N. Y. C.
Continental Quartette—Pantage's, Portland, Ore.
Conroy and Le Maire—Orph., 'Frisco, Aug. 1-14.
Consol—American, N. Y. C.—indefinite.
Conlins and Lawrence—Grand, Cleveland, O.
Copeland and Jones—Palace, Boston.
Corbett and Forrester—Palace, Boston.
Cox, Ray—Coliseum, London, Eng., 4-31.
Craney, Mac—Maj, Washington, D. C.
Crawford and Delancey—O. H., Greenville, O.
CRESSY, WILL M., AND BLANCHE DAYNE—Concord, N. H.
Cunningham and Fowley—Globe, Boston.
Cunningham and Marion—Orph., Spokane, Wash., Aug. 1-7.
Cuttys, Musical—Pavilion, Newcastle, Eng., 26-31, Empire, New Cross, Aug. 2-7, Coliseum, London, 9-14.
Dale and Boyle—Valley, Syracuse, N. Y.
Daleys, The—Hammerstein's, N. Y. C.
Daly, John—Victoria, Balto.
Daly and O'Brien—Colonial, Columbus, O.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 14.
Dankmar-Schiller Troupe—Keith's, Boston.
Dacon, George—Grand, Cleveland, O.
Davis, Mark and Laura—Maj., St. Paul, Minn.
Davis and Thorndike—Electric Park, Balto.
Day, Carita—Bell, Oakland, Cal.
Dazie—Keith's, Phila.
De Corsia, Mr. and Mrs.—Maj, Chgo.
De Hollis and Velora—Ingersoll Park, Des Moines, Ia.
Delmont, Alfred—Electric Park, Newark, N. J.
De Monde and Dinsmore—Avenue, Louisville, Ky.
Dereau, Hubert—Junction Park, New Brighton, Pa., Dashford Park, Greensburg, Pa., Aug. 2-7.
Devoye and Devoye—A. & R., Boston.
De Von, Pasqualina, and Leo Cooper.—Los Angeles, Los Angeles, Cal., Queen, San Diego, Cal., Aug. 2-7.
Dixons, Four—Rock Springs Park, E. Liverpool, O.
Dodd, Emily and Josie—Washington, Spokane, Wash.
Donald and Carson—Maj, Chgo.
Dowsard and Dowsard—Amusement, Greensboro, N. C.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Doyle and Fields—Airdome, E. St. Louis, Mo.
Doyle, Patsy—Palace, London, Eng., July 19-Aug. 28.
Dressler, Marie—Brighton Beach Music Hall.
Duffin Redcay Troupe—Maj, Chgo.
Duffy, Rawtelle and Duffy—Grand, Phila.
Dunbar and Fisher—Hopkins, Louisville, Ky.
Dunedin Troupe—Ramona Park, Grand Rapids, Mich.
Dwyer, Lottie, Trio—Nickel, Woonsocket, R. I.
Dyer, Tom—Scenic Temple, Prov., R. I.
Eckert and Berg—K. & P. Fifth Ave.
Eddy and Tallman—Mystic, Ionia, Mich., 26-28, Vaudette, Mt. Pleasant, 29-31.
Edwards' Gus, School Boys and Girls—K. & P. 5th Ave.
Edwards, Gus—K. & P. 5th Ave.
Edwards' Kountry Kids—Morrison's, Rockaway, N. Y.
Ela, Alice, and Bert French—K. & P. 5th Ave.
El Barto—Lyric, Chattanooga, Tenn.
Elting, Julian—American, N. Y. C.
Emmy's Pets—Pontaine Ferry, Louisville.
Encleireth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
English Rompe, Seven—American, N. Y. C.
English Rosebuds, Four—Four Mile Creek, Erie, Pa.
Ernests, Three—Valley, Syracuse, N. Y.
Evans, Rosie—Elite, Monterey, Cal.
Evans, Billy—Happyland, Winnipeg, Man.
Evans and Lee—Keith's, Phila., Aug. 2-7.
Evers, Geo.—Grand, Fargo, N. Dak.
Fadette Orchestra—Keith's, Boston, July 26-Sept. 4.
Fairfield, Frances—Hopkins', Louisville, Ky.
Fantas, Two—Traction Park, Hazleton, Pa.
Faust Bros.—Queen's, San Diego, Cal.
Felton, W. T.—Atlantic Garden, Atlantic City, N. J.
Fiddler and Shelton—Ramona Park, Grand Rapids, Mich.
Fields and Hanson—Proctor's, Newark, N. J.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Fielding and Carlos—Shubert, New Orleans, La.
Finnerty, The—White City, Chgo.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Flynn, Earl—Lagoon, Cinti.
Fontinelle—O. H., Crawfordsville, Ind.
Foster, Geo. A.—Riverside Park, Dayton, O.
Fox and Foxie Circus—Boulevard, Medford, Mass.
Fox, Harry, and Millership Sisters—Keith's, Boston.
Fox, William H.—Keith's, Phila.
Francis, Emma—Morrison's, Rockaway, N. Y.
Frary, Julia—Brighton, Brighton Beach, N. Y.
Franz, Edythe—Crystal, Pueblo, Colo.
Frederick, Helena—Orph., Oakland, Cal., 25-Aug. 7.
Freeman and Watson—Hippo., Charleston, W. Va.
Frey Twins—Hammerstein's, N. Y. C.
Gallimore, Arthur—Regent, Ralford, Eng., 26-31, Cambridge, London, Aug. 2-7, Argyle, Birkenhead, 9-14, Hippodrome, Glasgow, Scot., 16-21.
Gardner, J. Bernard—Arcade, Toledo, O.
Gardners, Three—Pantage's, Vancouver, B. C., Grand, Tacoma, Wash., Aug. 1-7.
Garson, Marion—Keith's, Boston.
Gartelle Bros.—Pontaine Ferry, Louisville.
Gaston and Greene—Proctor's, Newark, N. J.
Gebhart, West and Berner—Bijou, Kenosha, Wis., 22-28.
Genaro and Theol—Crystal, St. Joseph, Mo.
"Georgia Magnet"—Brighton, Brighton Beach, N. Y.
Gillingwater, Claude—Orph., Salt Lake City, U., 18-31, Maj., Chgo., Aug. 1-21.
Gilmore and Castle—Collins' Gardens, Columbus, O.
Glendower and Manion—National, 'Frisco, Aug. 2-7.
Glose, Augusta—Brighton Beach Music Hall, Aug. 9-14.
Godfrey, Hal—Temple, Detroit, Mich.
Goforth and Doyle—Victoria, Balto.
Golden Troupe—Brighton Beach Music Hall.
Gordon, Cliff—American, N. Y. C.
Gordon and Shalon—Atlantic Garden, N. Y. C.
Gordons, Rounding—Keith's, Phila.
Goss, John—Arcade, Toledo, O.
Gottlieb, Amy—Scenic, Everett, Wash.
Gray Trio—Pantage's, Seattle, Wash.
Graff and Graff—Hippodrome, Bridgeton, N. J., 26-31, Atlantic Garden, Atlantic City, N. J., Aug. 2-14.
Granat, Louis M.—Electric Park, Albany, N. Y.
Granville and Rogers—Bijou, Oshkosh, Wis.
Gray and Graham—Norumbega Park, Boston.
Gray's Troubadours—Dominion, Montreal, P. Q.
Green Bros.—Boulevard, Medford, Mass.
Grigolatti Ballet—Maj, Chgo.
Grimm and Satchell—Park, Pensacola, Fla.
Gruber, Leonard, Jr.—Boulevard, Medford, Mass.
Gudbrandsal Troupe—Brighton, Brighton Beach, N. Y.
Guerrero, Rosario—American, N. Y. C.—indefinite.
Haas Bros.—Crystal, Milwaukee, Wis.
Hagan and Wescott—Lexington Park, Boston.
Haley and Haley—Summit Park, Evansville, Ind.
Hall, Percy—Crystal, Denver, Col.
Hanson, Diggs and Burns—Pontaine Ferry, Louisville.
Hanson, Harry L.—Grand, Montgomery, Ala.
Hampton and Bassett—Lyric, Chattanooga, Tenn.
Hanlons, Three—K. and P. 5th Ave.
Harmoniums, Four—Gem, St. Louis.
Harney and Haynes—Coney Island, Cinti.
Harris Bros.—Arcade, Toledo, O.
Harris, Sam—Collins' Garden, Columbus, O.
Harrity and Switzer—Grand, Elmira, N. Y.
Harvey—Electric Park, Balto.
Hastings and Wilson—Proctor's, Newark, N. J., Keith's, Phila., Aug. 2-7.
Hawley and Backen—Dominion, Montreal, P. Q.
Hawthorne, Amy—Bijou, Salisbury, N. C.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes, Catherine, and Sabel Johnson—Orph., Spokane, Wash.
Hazzard, Lynne and Bonnie—Bijou, Jamestown, N. D.
Hearn and Rutter—Scenic Temple, Prov., R. I.
Henry and Lizel—Shea's, Buffalo, N. Y.
Herras Family—Bohmer Park, Montreal, P. Q.
Hers, Ralph C.—Temple, Detroit, Mich., Shea's, Buffalo, N. Y., Aug. 2-7.
Hessle, Al.—Grand, Augusta, Ga.
Hibbert and Warren—Brighton Beach Music Hall.
Hillman, Geo.—Orph., Oakland, Cal.
Hill and Whitaker—Coliseum, London, Eng., 26-31, Hippo, Southampton, Aug. 2-7, Alhambra, Brighton, 9-14, Palace, Plymouth, 16-21.
Hoey and Mozar—Pequolt Park, Westfield, Mass.
Hoffmann, Gertrude—Hammerstein, N. Y. C.—indefinite.
Holman Brothers—White City, Phila.
Holman, Harry—Idlewood Park, Richmond, Va.
Holmes and Waldon—Collins' Gardens, Columbus, O.
Hornberger—Family, St. Mary's Pa., 26-28, Family, Kane, 29-31.
Hyams, John, and Leila McIntyre—Orph., Butte, Mont.
Houston, Fritz—Mannion's, St. Louis.
Hunt—German Village, Columbus, O.
Hustle and Walsh—Electric Park, Newark, N. J.
Hylands, Three—Collins' Gardens, Columbus, O.
Immo and Tudor—German Village, Columbus, O.
Jansell, Sadie—K. and P. 5th Ave.
Johnson, Honey—Scenic Temple, Revere Beach, Mass.
Johnson and Wells—Orph., Salt Lake City, U.
Johnson Bros. and Johnson—Old Orchard, Me.
Johnson, Martell and "Mike"—K. and P. 5th Ave.
Jolly, Edward, and Winnie Wild—Pontaine Ferry, Louisville, East End, Memphis, Tenn., Aug. 1-7.
Jolson, Al—Brighton, Brighton Beach, N. Y.
Jones and Mayo—Shea's, Buffalo, N. Y.

VAUDEVILLE.

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CASE PUBLISHING CO., Lockport, N. Y.

Jones and Sutton—Oakford Park, Greensburg, Pa., Junction Park, New Brighton, Pa., Aug. 2-7.
Karson, Kit—Palace, Boston.
Kartello Brothers—Niagara Falls, N. Y.
Kaufman, Mlanie—Palais d'Ete, Brussels, Belgium, 19-Aug. 7.
Kaufman, Reba and Inez—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Keane, J. Warren—Orph., Vancouver, B. C.
Keatons, Three—Palace, London, Eng., July 12-Aug. 7.
Keiltam, Lee J.—Cosmo, Eagle Grove, Ia., Maj., Council Bluffs, Aug. 2-7.
Kellermann, Annette—Hammerstein's, N. Y. C. —indefinite.
Kelly and Kelsey—Lyric, Mobile, Ala.
Kelly and Kent—Maj., Chgo.
Kelly and Marr—Globe, Boston.
Kendall, Rose—Family, Detroit.
Kennedy and Peltier—Lake Nipmuc Park, Milford, Mass.
Kenn, Walsh and Melrose—Hammerstein's, N. Y. C.
Keno and Lynn—Forest Highlands, St. Louis, Pontaine Ferry, Louisville, Aug. 1-7.
Kiddieland—Shea's, Buffalo, N. Y.
Kilbane, Johnny—Grand, Cleveland, O.
Kirk, B. Arthur—Indianapolis, Ind.
Klein Family—Temple, Detroit.
Kobes, Three—Riverview, Louisville, Ky.
Kohl and Marion—Hippo., Bluefield, W. Va.
Kohler Trio—Grand, Phila.
Kratons, The—Winter Garden, Blackpool, Eng., 12-Aug. 9, Varieties, Manchester, 23-28.
Kurtis-Busse—Empire, 'Frisco, 26-Aug. 7.
La Belle Troupe—Norumbega Park, Boston.
La Clair and West—Sea Isle City, N. J.
La Couvier, Lena—Arcade, Toledo, O.
La Fleur, Joe—Oakford Park, Greensburg, Pa.
La Mar, Pete—Electric Park, Balto.
La Maze Bros.—Washington, Spokane, Wash., Star, Seattle, Wash., Aug. 2-7.
La Mera—Wonderland Park, Boston.
La Petite Revue—Orph., Portland, Ore.
La Rosse Bros.—Luna Park, Pittsburgh.
La Rose, Grace—American, N. Y. C.
La Rue and Holmes—Electric Park, Newark, N. J.
La Valla, The—Empress, Hartlepool, Eng., 26-31, Hippo., Hastings, Aug. 2-7, Coliseum, London, 9-14, Hippo., Manchester, 16-21.
Labelle Troupe—Crescent Park, Prov., R. I.
Lahlota—Atlantic Garden, N. Y. C.
Larkin and Burns—Electric Park, Balto.
Larose and Lagusta—Electric Park, Albany, N. Y.
Latour, Irene—Luna Park, Coney Island, N. Y., 17-31.
Lattimore, Ruth—Hagerstown, Md.
Laughing Horse—Maj., Wash., D. C.
La Velle, Rena—Bullock's, Prov., R. I.
Layline and Leonard—Alcazar d'Ete, Paris, France, 1-31.
Le Clair, John—American, N. Y. C.
Le Dent, Frank—Keith's, Phila., Hammerstein's, N. Y. C., Aug. 2-7.
Le Fevre and St. John—Grand, Nashville, Tenn.
Le Gray, Doille—Bijou, Green Bay, Wis.
Le Roy and Wade—Riverview, Louisville, Ky.
Lean, Cecil, and Florence Holbrook—Brighton, Brighton Beach, N. Y., Keith's, Phila., Aug. 2-7.
Leeds and Le Mar—Fairview Park, Dayton, O.
Leightons, Three—Orph., Oakland, Cal., 25-Aug. 7.
Lena, Lily—Orph., 'Frisco.
Leroy, Charles—Electric Park, Newark, N. J.
Leslie, Bert—Atlantic City, N. J.
Leslie, Fay—Electric Park, Newark, N. J.
Lessik and Anita—Maj., Detroit, Mich.
Lester—Brighton Beach Music Hall.
Levi, Maurice, and Brand—Brighton, Brighton Beach, N. Y.
Lewis and Harr—Lincoln Park, Norwich, Conn.
Libby, Al—Atlantic Garden, N. Y. C.
Liberts, The—Luna Park, Coney Island, N. Y.
Lincoln Military Four—Steeplechase, Atlantic City, N. J.
Linsay, Roy—Family, Detroit, Mich.
Linton, Tom—Harmon Park, Rockford, Ill.
Litchfield, Mr. and Mrs. Neil—Pantage's, Portland, Ore.
Littlefield, C. W.—Lexington Park, Boston.
Livingston Sisters—Proctor's, Plainfield, N. J.
Lloyd, Mr. and Mrs. Hugh—Wash., Spokane, Wash.
Lois—Bijou, Calumet, Mich.
Londons, Four—Celeron, Jamestown, N. Y.
Lorens and Jerome—Luna Park, Coney Island, N. Y.
Loretto, Alice—National, 'Frisco, 26-Aug. 7.
Lowe, Musical—Dominion Park, Montreal, P. Q.
Lucy and Lace—Electric, Albany, N. Y.
Lucifers, Three—Cascade Park, New Castle, Pa.
Lussier Sisters—Bullock's, Prov., R. I.
Lytton, Nellie—Indianola Park, Columbus, O.
Mack and Sheftells—Theatorium, Lansing, Mich., 26-28, Casino, Flint, Mich., 29-31.
Mack, Wilbur and Nella Walker—Orph., Seattle, Wash., Orph., Portland, Ore., Aug. 1-7.
Makarenko Troupe—Los Angeles, Los Angeles, Cal.
Manhattan Minstrel Maids—A. & S., Boton.
Manley, Jack—Globe, Boston.
Mantell's Marionettes—Bijou, Moose Jaw, Sask., Can.
Mann and Franks—Los Angeles, Los Angeles, Cal.
Manning Trio—Hippo., Charleston, W. Va.
Marimba Band—American, N. Y. C.
Marino and McClouskey—A. and S., Boston.
Marion, John, and Gracie Lillian—Freebody Park, Newport, R. I.
Mario Trio—Ramona Park, Grand Rapids, Mich.
Marshall, The—K. and P. 5th Ave.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martina, Flying—Shea's, Buffalo, N. Y.
Mascagnis, The—Avenue, Louisville, Ky.
Matsuta Japs—Hippodrome, Pittsburgh, Aug. 2-7.
Maxim's Models—White City, Chgo.
McClure, Earl—Arcade, Toledo, O.
McConnell and Simpson—Maj., Chgo., Aug. 2-7.
McDowell, John and Alice—Hippodrome, Utica, N. Y.
McFarlane and Murphy—Orph., Spokane, Wash., Orph., Seattle, Aug. 2-7.
McGinnis Bros.—Maj., Chgo.
McGuire, Tuts—Orph., Oakland, Cal.
McNally and Stewart—Airdome, Greensboro, N. C.
McNaughtons, The—Shea's, Buffalo, N. Y.
McNamee—Proctor's, Newark, N. J.
McNells, The—Scenic Temple, Prov., R. I.
Melrose and Kennedy—Keith's, Phila.
Menetekel—Norumbega Park, Boston.
Merritt Sisters—Colonial, Columbus, O.
Miaco, Steve—Young's Pier, Atlantic City, N. J.
Millard Bros.—Maj., Chgo.
Montgomery Duo—Maj., Washington, D. C.
Montrell, Charles—Maj., Chgo.
Moore, Tom—Orph., 'Frisco.
Moran and Wiser—Scala, Copenhagen, Denmark, Aug. 1-31.
Morellos, Mlle.—Luna Park, Coney Island, N. Y.
Morelle, Lillian—Lexington Park, Boston.
Morello Bros.—Victoria, Balto.
Morphy, Bert—Coney Island, Cinti.
Morrell, Frank—Maj., Chgo.
Morris, Leon—Pantages, Portland, Ore.
Morrow and Schoiberg—Keith's, Boston.
Morsell, Estell—Coney Island, Cinti.
Morton, Ed—Keith's, Boston.
Mowatts—Temple, Detroit.
Mullin and Corelli—Idora Park, Youngstown, O., Four Mile Creek, Erie, Pa., Aug. 1-7.
Murray, Elizabeth M.—Orph., Salt Lake City, U., Aug. 1-7.
Murphy and Francis—Boulevard, Medford, Mass.
Murphy, Jack—Globe, Boston.
Newell, Ed—Lexington Park, Boston.
Nibio's Birds—Tower, Blackpool, Eng., 5-Sept. 4.
Night in a Monkey Music Hall—Hammerstein's, N. Y. C.
Ogden, Helen—Colonial, Columbus, O.
O'Neil Trio—Indianola Park, Columbus, O.
O'Nettl Sisters—Fair, Indianapolis, Ind.
Olivers, Three—Pantage's, Tacoma, Wash.
Omega Trio—Dominion Park, Montreal, P. Q.
Overing Trio—Electric Park, Albany, N. Y.
Osays, The—Lyric, Chattanooga, Tenn.
Paddock, O. D.—Avenue, Louisville, Ky.
Palmer and Lewis—Hershley Park, Hershley, Pa.
Parent and Barrett—Riverview, Louisville, Ky.
Parry, Charlotte—Orph., Ashland, Cal.
Parshley—Fairview Park, Dayton, O.
Patton, Goldwin—Crystal, Milwaukee, 10-Aug. 14.
Pealson, Goldie and Lee—Farm, Toledo, O.
Pearl and Yosco—Hammerstein's, N. Y. C.
Pelaton and Foran—Orph., Salt Lake City, U.
Peter—Hammerstein's, N. Y. C., Aug. 2-7.
Phillips and Newell—Doric, Chisholm, Minn.
Phillips Sisters—Luna Park, Hartford, Conn., Hanover Park, Meriden, Conn., Aug. 1-7.
Picard and Chanvette—Coney Island, Cinti.
Pirrocoffs, Five—Schmer Park, Montreal, P. Q.
Pinard and Manny—Shellpot Park, Wilmington, Del.
Powers' Elephants—Hippodrome, Pittsburgh, Aug. 2-7.
Prentice Troupe—Pantage's, Seattle, Wash.
Princess Chinquilla—Lexington Park, Boston.
Pryor, Billy—Globe, Boston.
Pullen, Luella—Vaudeville, Washington, Pa.
Qualters, Tot—Riverview, Detroit, Mich.
Quartette, The—Hammerstein's, N. Y. C.
Quinlan and Mack—Young's Pier, Atlantic City, N. J.
Rafayette's Dogs—American, N. Y. C.
Rainbow Sisters—Forest Park, Chgo.
Ramsey Sisters—Wigwam, 'Frisco, Los Angeles, Los Angeles, Cal., Aug. 2-7.
Randall, Carl—Keith's, Columbus, O.
Randolphs, Grotesque—Crescent Park, Prov, R. I.
Ranf, Claude—Springbrook Casino, So. Bend, Ind.
Rankin and Griffin—Palace, Boston.
Raschetta Trio—Crescent Park, Prov., R. I.
Raymond, Maude—Maj., Chgo.
Raymond, Ruby—Temple, Detroit.
Raymond and Harper—Crescent, Nashville, Tenn.
Rays, Two—Mannion's, St. Louis.
Readings, Four—Keith's, Phila., Aug. 2-7.
Rearson, Lillian—Bijou, Knoxville, Tenn.
Reaves, Joe—Airdome, Winston-Salem, N. C.
Reed and Earl—Maj., Cinti.
Regal Trio—Boulevard, Medford, Mass.
Regorells, The—A. & S., Boston.
Reynolds and Donegan—Marigny, Paris, France, July 19-Aug. 7.
Reynolds and Thorpe—Sheedy's, New London, Conn.
Rice, Doc—Riverview, Detroit, Mich.
Richards-Moffitt—Keith's, Columbus, O.
Richards and Beverly—Dreamland, Massillon, O., 26-28, Tuscarora Park, New Phila., 29-31.
Rigby, Arthur—Proctor's, Newark, N. J.
Ring and Williams—Family, Detroit.
Rio Brothers—Ingersolll Park, Des Moines, Ia.
Ritter, Max, and Grace Foster—Swindon, Eng., 26-31, Empire, Shoreditch, Aug. 2-7, Ruston, Shoreditch, 9-14, Brussells, Belgium, 16-Sept. 4.
Rivoli, Caesar—Schmer Park, Montreal, P. Q.
Robert and Bertram—Earl, Pueblo, Colo., Crystal, St. Joseph, Mo., Aug. 1-7.
Roberts and Roberts—Family, Detroit.
Rosey, C. W.—Music Hall, Brighton Beach, N. Y.
Rostain and Butler—Harrisburg, Pa.
Russells, Flying—Hershey, Hershey, Pa.
Ryan and White—Hammerstein's, N. Y. C.
Ryan, James and Maud—German Village, Columbus, O.
SABEL, JOSEPHINE — Folies Marigny, Paris, France, June 1-July 31, Apollo, Vienna, Austria, Aug. 2-Sept. 30.
Sampson—A. and S., Boston.
Sanford, Jere—National, 'Frisco, Aug. 1-7.
Santell—Coney Island, Cinti.
Sarony—Schmer Park, Montreal, P. Q.
Satsuda Troupe—Indianola Park, Columbus, O.
Schaar-Wheeler Trio—West End, New Orleans, La., 25-Aug. 7.
Schaefer Trio—Family, Detroit.
Schack, Nat—Grand, Cleveland, O.
Scott Bros.—Crescent Park, Prov., R. I.
Scott and Davis—Grand, Tacoma, Wash.
Sears, Gladys—Britannia-on-the-Bay, Ottawa, Ont.
Sedgwicks, Five—Alamo, Charlotte, N. C.
Selbini and Grovini—Wash., Spokane, Wash.
Semon Duo—Orph., Oil City, Pa., 26-28, Orph., Franklin, 29-31.
Seymour Sisters—Riverview, Detroit, Mich.
Shipman, Gertrude—Shea's, Buffalo, N. Y.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Smith, Juggling—Family, Detroit.
Smith, Lionel—Bullock's, Prov., R. I.
Smith and Ruston—Airdome, Spencer, Ia.
Stadium Trio—Maj., Denver, Col., 26-Aug. 7.
Stanley, Edmund—Brighton Beach Music Hall.
Stark, Tobie—Bijou, Fargo, N. Dak.
Stevens and Moore—Atlantic Garden, N. Y. C.
Stevens and Washburn—Luna, Port Arthur, Can.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sugimoto Troupe—Hanlan's Point, Toronto, Ont.
Sunny South—Orph., Salt Lake City, U., Orph., Denver, Col., Aug. 2-7.
Sutcliffe Troupe—Empire, New Castle, Eng., 26-31, Empire, Glasgow, Scot., Aug. 2-7, Empire, Edinburg, 9-14, Empire, Sunderland, Eng., 16-21.
Talbot, Edith—Rocky Point, Prov.
Tangley, Pearl—Cincinnati, O.
Tann, Billy—Bijou, Fergus Falls, N. Dak.
Taylor, Mae—Airdome, Biloxi, Miss., Park, Mobile, Ala., Aug. 1-7.
Teed and Lazell—Unique, Minneapolis.
Tempest and Sunshine—Proctor's, Newark, N. J.
Texas Comedy Four—Airdome, Winston-Salem, N. C.
Thedorowitz, Lee—Grand, Phila.
Thorntons, Musical—Schmer Park, Montreal, P. Q.
Tilley, Vesta—Palace, London, Eng.
Torlers, The—Queen's, San Diego, Cal.
Travis, Belle—Atlantic Garden, N. Y. C.
Tremaines, Musical—Fairmount Park, Kansas City, Mo.
Turner, Cora Beach—Proctor's, Newark, N. J.
Vadmars—Dominion Park, Montreal, P. Q.
Vagrants, Three—Bijou, Duluth, Minn.
Valadons, Les—Freebody Park, Newport, R. I.
Van Camp—Indianola Park, Columbus, O.
Van, Billy—Orph., Salt Lake City, U., Orph., Denver, Col., Aug. 2-7.
Van, Charles and Fannie—Keith's, Phila.
Van Cleave and Pete—Brighton Beach Music Hall.
Van Epps, Jack—National, 'Frisco, Cal., Bell, Oakland, Cal., Aug. 1-7.
Van Hoven—Pittsburgh, Pa.
Van and Maddox—Hippo., Charleston, W. Va.
Vardelle, Frank and Nina—Arcade, Sault Ste. Marie, Ont.
Vermette Vannerson Trio—Los Angeles, Los Angeles, Cal.
Verno—Maj., Washington, D. C.
Veronica and Huri Falls—Keith's Boston.
Vynes, Musical—Gwynn Oak Park, Balto.
Walker, Neila—Orph., Seattle, Wash., Orph., Portland, Ore., Aug. 1-7.
Walton, Florence—Maj., Chgo.
Ward and Curran—Morrison's, Rockaway, N. Y.
Ward and Raymond—Lexington Park, Boston.
Waters, Tom—Keith's, Phila., Aug. 2-7.
Waters, James R.—Electric Park, Albany, N. Y.
Watson's Farmyard—Orph., 'Frisco, 26-Aug. 7.
Wayne and Frey—Family, Indianapolis.
Webster and Carleton—Victoria, Balto.
Welch, Ben—Morrison's, Rockaway, N. Y.
Werts Duo—Springbrook Park, So. Bend, Ind.
Wells, Len and Dolly—Electric Park, Newark, N. J.
Westin—Brighton, Brighton Beach, N. Y.
Weston, Kendal—Norumbega Park, Boston.
White City Quartette—Pantage's, Sacramento, Cal., Orph., 'Frisco, Aug. 1-7.
White, Porter J.—Keith's, Phila., Aug. 2-7.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.—indefinite.
Whitesides, Ethel—Apollo, Berlin, Ger., Aug. 1-31.
Williams, Francis—Savin Rock, New Haven, Conn.
Williams and Tucker—Brighton Beach Music Hall.
Wills, Nat M.—Palace, London, Eng., 5-Aug. 28.
Wilson, Al—New Phila., O., 26-28, Airdome, Chrichsville 29-31.
Wood Brothers—Star, Seattle, Wash.
Wood, Milt—Temple, Detroit.
Wordette, Estelle—Valley, Syracuse, N. Y., Music Hall, Brighton Beach, N. Y., Aug. 2-7.
WORLD, JOHN W., AND MINDELL KINGSTON—465 Minna Street, 'Frisco.
Wormwood's Dogs and Monkeys—Zoo, Cinti.
Worthley, Abbott and Minthorne—Orph., Portland, Ore.
Wyatt, Jack, and C. Blanche Rice—Bell, Oakland, Cal., Wigwam, 'Frisco, Aug. 1-7.
Wyatt Sisters—Pantage's, Portland, Ore.
Wyckoff, Fred—Park, No. Tonawanda, N. Y.
Yerxa, Ernest—East End, Memphis, Tenn.
Young, Ollie, and Brothers—Orph., Los Angeles, Cal., 26-Aug. 7.
Yule and Simpson—Valley, Syracuse, N. Y.
Zada—Fairbury, St. Louis.
ZANCIGS, THE—Empire, Liverpool, 29-31, Coliseum, London, Aug. 2-7, Empire, Holloway, 9-14.
Zanore and Berg—Exposition, Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zazell, Vernon—Hansa, Hamburg, Ger., 1-31, Corso, Zurich, Switzerland, Aug. 1-15, Fredrichsbau, Stuttgart, Ger., 16-30.
Zebratos—Family, St. Marys, Pa., 26-28, Family, Kane, 29-31.
Zingarella, Mlle.—Coney Island, Cinti.

DAZIE IN DEMAND.

The latest offer for the services of Dazie, in her pantomime dance, L'Amour de L'Artist, comes from the Coliseum, London, where they want her for four weeks in November. The offer has come through the Marinelli offices and it carries with it a guarantee of four months consecutively. If she decides to go to Europe the time would open at the Olympia in Paris, where September and October would be played. Then the Coliseum time would follow, after which Ben Teiber wishes Dazie to appear at the Apollo in Vienna.

This past week Dazie played at the Brighton Beach Music Hall, and this week she is booked at Keith's, Philadelphia.

CORRESPONDENCE.

Received too late for classification.

CALIFORNIA.

SANTA ROSA.—COLUMBIA THEATRE (J. R. Crane, mgr.): Dark 12-18.—NOTES: Clark Burroughs Stock, after a couple of weeks of poor performances, disbanded 12. Murray and Mack 23.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Dark June 30-19. Polly of the Circus 19 was very much enjoyed by fair-sized audience.

COLORADO.

VICTOR.—OPERA HOUSE (F. F. Latimer, mgr.) opened 28 with Paid in Full. Sara Parry had leading part.—ITEM: If this season is half as good as last it will be a good one.

HAWAII.

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams, mgr.): Herbert Withers Concert co. gave three concerts June 13-17; large houses.—ORPHEUM THEATRE (J. C. Cohen, mgr.): Sullivan-Cordell fight pictures 3 to crowded house. Nothing definite in the future. —ITEMS: Marie Doro and co. are expected next month at the Hawaiian Opera House.—The moving picture houses are doing a huge business.—The Park Open-Air Theatre is crowded every night, and some clever vaudeville features are added.—The Aloha Open-Air Theatre is cool and inviting.—The Art Theatre has not had a losing day in a year.—The Empire, the new theatre, and the most pretentious is doing a very good business, has a Japanese juggler as a vaudeville feature.—The Royal Theatre, down in Chinatown, has a large clientage, and the Star Theatre, made out of an old Chinese theatre, is a novelty.

MASSACHUSETTS.

SPRINGFIELD.—The Devil was seen at the Court Square Theatre 19-26, and there was good business, for it was the first time in English in Springfield, though it had been played there once by a Yiddish co. The Cook Stock Players handled it well. Frank Monroe played the title role, as well as directing the performance. Katherine Emmet was good as the wife, and Lillian Raymond and John Geary scored. At the matinees Allen Dinehearst and Helen Pfeilman appeared in a curtain raiser, The White Rose. I Love My Wife 26-31. The Poli Stock co., after several weeks of melodrama, gave their patrons Dizey's old piece, Facing the Music. Harry Ingram, Rosseale Hayden and a newcomer, Gilberta Faust, bore the brunt of action. May Abbey was also good as the deceived wife and Farrell McDonald and Ben Higgins were important factors 19-24. Merely Mary Ann 26-31.

NEW YORK.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): W. E. Green's moving picture and illustrated song co. opened their engagement 10 to an immense audience. Attendance since then excellent. Al. Reeves, soloist, is making a big hit with his baritone voice. The co. will all all open time. Through Death Valley 15-16, to overflowing houses and everybody satisfied. Joshua Simpkins 24. Helen Grayce high class comedy co. 26-31. Eddie Leonard's Minstrels open here Aug. 3-4.

PENNSYLVANIA.

ALTOONA.—MISHLER THEATRE (J. C. Mishler, mgr.): Season opened 29 with Imperial Burlesquers.—ORPHEUM THEATRE (Wilmer and Vincent, mgrs.): Season opens Aug. 30 with vaudeville.—PARK THEATRE (J. M. Shuck, mgr.): The Lakemont Stock co. presented Anita, The Singing Girl, and The Gold Fields of California 19-26 to good business.—NOTES: Gertrude Shipman closed her stock co. at Buffalo, N. Y., and is here for a visit. Mr. Laurence McGill and herself will be the headliners at Shea's, Buffalo, 19-26 in a sketch and will continue in vaudeville during the hot spell.

WEST VIRGINIA.

HINTON.—MASONIC OPERA HOUSE (W. L. Fredeking, mgr.): Closed for the season. Will reopen early in September and has many first class attractions booked. Patronage here good to first class productions.

CANADA.

ST. JOHN'S, NEWFOUNDLAND.—T. A. HALL (T. J. Rolls, mgr.): Marks and Young 19-26, with Miss Newington in pictorial ballads and motion pictures, to poor business.—STAR (J. Burke, mgr.): Harrison, Moffatt and co. 19-24, to splendid business; they opened the week in Sambo's Pay Day, a blackface comedy, which was presented with little spirit on the part of the performers; perhaps the unusually warm weather had something to do with it.—SYNOD (E. H. Davey, mgr.): Amateurs in Woodharrow Farm Aug. 9. Associate Players in The Private Secretary Sept. 6.—ORIENT (Mechanics' Society, props.): Amateurs in Trilby Sept. 13. T. M. White co. in Fettered Lives 20.—NICKEL (J. P. Kiely, mgr.): Motion pictures and illustrated songs to capacity.

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VAUDEVILLE JOTTINGS.

Gladys Scars writes that she has added the character of a Swedish boy to her act, The Girl with Many Dialects.

William Maasand, who for many years has been associated with his brother-in-law, Percy G. Williams, last season being the manager of the Alhambra Theatre, is to leave the latter and enter the vaudeville booking business on his own initiative, it is announced.

A new theatre is to be built at Attleboro, Mass., at a cost of $25,000. It is reported. Vaudeville will be the policy, with acts booked through the Independent Booking Agency.

Carlin and Otto have split. Bob Carlin has formed a partnership with George Clark, and the new team of Carlin and Clark will open at Minneapolis the week of Aug. 15, for a thirty weeks' tour of the Orpheum Circuit. Frank Otto has not as yet announced his plans.

The Plaza Music Hall will be somewhat remodeled before its opening in August or September. The seating capacity will be enlarged and a ratskeller will be installed.

Cecelia Loftus will open on the Morris time about Sept. 24.

The Glisseretti Family of acrobats will open on the Orpheum Circuit in August. They arrived in New York last Sunday.

John T. Kelly has changed the name of his last season's sketch, One Best Bet, to the Easiest Guy, and he will reopen his time the second week in September.

Rocco's monkeys have been signed for the Orpheum show next season at $600 a week, it is stated.

The Elks of Burlington, N. J., have organized a baseball club, with City Clerk Thomas Mooney as manager. Their first game was played with the Elks of Camden, N. J., on the home grounds. An entertainment and banquet was given the visiting brethren, numbering a hundred, after the game, at their home on High Street.

NOTES OF VARIOUS ACTIVITIES.

Wedgewood Nowell will be at liberty after Aug. 1, when he may be engaged as producing stage director of either dramatic or musical attractions. He may be addressed Lyric Theatre, Minneapolis.

The Dauphine Theatre, New Orleans, La., is offered for rent by Henry Greenwall. A high grade stock, burlesque or comic opera company can secure the house on a sharing basis. The theatre is well equipped and thoroughly fireproof.

A number of Charles Frohman's most recent Broadway productions are now being offered for the first time for stock production by Banger and Jordan. The list includes Jack Straw, Lady Frederick, An Englishman's Home, The Richest Girl, The Honor of the Family, The Morals of Marcus, etc.

William Desmond, whose portrait is carried on another page, is open for leads in a first-class stock co. of production. Address Burbank Theatre, Los Angeles, Cal., up to Aug. 14, and after that date the Actors' Society.

T. H. Winnett has secured the sole agency for George Samuels' plays for dramatic stock.

Edwin Mordant and Grace Atwell have returned to their Boston home after visits to Portland, Me., and contiguous islands, trolleying to Portsmouth, N. H.; York Harbor, Newburyport, Gloucester and around Cape Ann, and by water to Plymouth. They will now take in the nearby resorts. They have been accompanied by their mothers and have been entertained by numerous friends at points visited.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA.

It was with genuine regret that the Keith audience last Saturday evening bade good-bye to the Fadette Orchestra, which has been giving "pop" concerts twice daily (Sundays excepted, of course) during the past three weeks. Their programmes have been so artistically selected and rendered that the orchestra quickly installed itself here as one of the most popular musical organizations that has ever visited this city. Here's to their early return. The remainder of last week's bill was an ideal one for the Summer—light, airy, humorous, pleasing. Kiddieland, while intended primarily for the children, found just as much favor with the "grown-ups." It is a musical melange, in two scenes, with "little ones" assuming the various characters, and they proved themselves real laugh makers, as well as good singers and dancers. Melville Stolz was their drill master, and his work was well done indeed. A real novelty was the first appearance here of Mack and Marcus, two well known newspaper cartoonists, who created much mirth by the execution of their rapidly drawn pictures of characters and scenes. Charley Case made a distinct hit, proving one of the most enjoyable features of the bill. An old comedy, My Uncle's Will, played under the title of The Way to Win a Woman, was the offering of Kathryn Purnell, James Horne and Justin Adams. It was a jumble of nonsense, but cleverly acted and pleased. Work and Ower, acrobatic jesters, were clever, and Cornalia and Eddie, comedy jugglers, did some good work. Some pleasing pictures were presented by the kinetograph. This week's bill is headed by Mlle. Dasie, and if this clever dancer does not come up to expectations it will be because the public has been led to expect too much, for the advertising campaign in her behalf has certainly been a most elaborate and extensive one. Others who will appear are the Bounding Gordons, Charles and Fannie Van, Will Fox, Avery and Hart, Cartmell and Harris, Melrose and Kennedy, and Frank La Dent.

The Gayety continues playing a lone hand among the local burlesque houses, being the only one that remains open. It is putting up a diverting bill, giving two burlesques and six vaudeville acts, which are changed weekly. The company is a good one and as a whole is meeting with fair success.

The Grand presented a strong bill last week and played to good business. The olio was made up of the Five Pirescoffs, the Aldeans, Hall Brothers, Miller and Princeton, Scottish Dancers, and Bancroft and Griffith.

The Park is gaining in popularity, as is witnessed by an increased attendance. In addition to an excellent set of moving pictures last week it had the Venetian Quartette, Burgetto, wire artist; Claire Shea, and Collins and Welch.

The week was not a prosperous one for the parks. The evenings in the early part of the week were a little too cool for comfort and then came the rain, which we have so long been praying for. There have been no changes of attractions. Victor Herbert and his orchestra continue at Willow Grove, as do Weber and his band at Woodside Park, and Maurataus and his band at Washington Park-on-the-Delaware. Accidents at Woodside Park are of frequent occurrence recently, several more or less serious having happened during the past week. It has been shown, however, that they have been due to carelessness on the part of the injured persons rather than to neglect by the management.

The Diving Nords repeated their former success at the Hippodrome. Their act is a most sensational one. Dr. Gwinneth, the well known baritone, was heard to advantage. The Bloodgood Corson Sextette of female musicians rendered in excellent manner several numbers on brass instruments. The Battons presented their novelty juggling act, using cartwheels and other cumbersome articles. The flying Craigs in their aerial casting act were clever, and the De Motts proved graceful equestrienne. Dare Devil Dash, in his leap into a tank filled with water on a bicycle, is this week's headliner. The bill also includes Frank Leffel and co. in fancy rifle shooting; the Queensborough Girls, singers and dancers; Braddock and Leighton, vocalists; the Aerial Wilsons, Bristol's performing ponies, and Belair and Elliott.

J. F. Daley made a big hit at Lubin's Palace last week in his monologue. The musical act of Eugene Cassler was well received. Juggling Kimer failed to give us anything new. Zarr and Evans did some good head and hand balancing, and Amanda Gilbert, in her illustrated songs, pleased, as did Shorty and Lillian De Witt and Ruth Lattimore.

The Unique's bill included Howard Wolf, a hit in a singing and instrumental act; Davis and Thorndyke in singing and a dance on roller skates and the Buckleys in a musical act. Jack Marshall, in voice imitation; Marty Fuller, a brother of George Fuller Golden, used some of George's material to good advantage; Marion and Zoar, wire artists; Stanton and Fleme, singers and dancers; Adeline Francis (one of the "hold-overs") were also on the bill.

PITTSBURGH

The Pittsburgh Hippodrome, under the direction of Harry Davis, will have the following programme for week beginning 26: Mamie Francis and her diving horses; California Frank's Wild West Company of thirty people; Princess Wenona, champion rifle shot; Mlle. Summerville and her dancing horse; Belle Hathaway's Monkeys; Five Meinot Equilibrists; Rex's Comedy Circus; Loretto's Bucking Donkeys; Bee Ho Gray, lariat thrower; St. Onge Bicycle Trio; Wilson and Scott, Ardo and Edo, Mlle. L'Aviator, Reno and Earl, Flying Werntzes, Rose Lewis, and five clowns. Nirella's Military Band furnishes the music. Power's Elephants will be the feature on next week's bill.

The Life of a Bee, The Grave of a Warship, Kings and Queens of England, Italy and Germany, A Visit to Australia, Belgium, France and Italy, and A Runaway Train are the principal pictures of Lyman H. Howe's Travel Festival at the Nixon this week, and the patronage continues large.

Kennywood Park retains Blanche McKinney's Wild West Show as its chief feature, and Dan Crimmins and Rosy Gore, presenting Like Mother Used to Make, is this week's added attraction. The Boys' Band continues at West View Park, and Diavolo at Luna Park as the special features.

Pain's pyrotechnic performance, Battle in the Clouds, is in its second and last week at Exposition Park.

CHICAGO.

There was another remarkable Summer bill at the Majestic last week. It was finely entertaining from beginning to end and attracted more than usual attention from the critics. Leila McIntyre and John Hyams were praised in the reviews almost to the limit of the king's English and seemed generally to be regarded as a revelation of refined vaudeville. The audiences were as enthusiastic as the critics, especially over Miss McIntyre's child imitations and her acting as the little Quakeress. Jesse Lasky's Country Club proved one of the best of his productions—classy, original and tuneful. It was one of the hits. Others were Rose Royal's horse, Chesterfield; the Three Bohemians, Ed. Wynn and Al. Lee, and the Four Rio Brothers. The popularity of those large beauties, Catherine Hayes and Sabel Johnson, seemed unabated, and Joe McGee in blackface, De Hollis and Valora, the clever eccentric jugglers, and several other acts maintained the interest. At the Majestic this week: Maud Raymond, Grigolatis, Dunn-Redcay Troupe, Frank Morrell, Peter Donald and Meta Carson, Kelley and Kent, Charles Montrell, Felix Adler, Imperial Comedy Four, Marie Shannon, the Herrick Brothers, and others.

Charles K. Kohl has been giving the Criterion such a handsome new dress this Summer that its oldest patrons will hardly recognize it. The former melodrama house, now a part of the Kohl-Castle vaudeville circuit, has a new white tile facade which is remarkably handsome. Inside are new draperies, orchestra chairs, scenery and other equipment. It will have a handsome 40-foot lobby.

Maud Raymond, who is at the Majestic this week, has not been in Chicago often or much of the time in recent years. She has not been here in vaudeville in ten years.

Joe McGee, who was here last week in vaudeville, has gone East to join Al. Field's Minstrels as end man.

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ST. LOUIS.

Forest Park Highlands last week headlined deservedly Karl Emmy's canine pets, a delight to children, last Wednesday, 21, when the Broadway Merchants' and Manufacturers' Association had its day at the Highlands. The Music Teacher, a clever sketch by Jolly and Wild, proved them good piano players and comic singers. The Three Weston Girls, singers and musicians; Harmon, Digge and Burns, comedians; Carletta, the contortionist; L. F. Haslauger, the well-known baritone, completed a creditable bill.

At Mannion's Park Mr. and Mrs. Jack McGreevy in light comedy were easily the stars. Bissett and Scott were out of the way novelty dancers. The Johnston Students is a club juggling act. Etherdo, the contortionist, and Glen Burt, Hebrew comedian, rounded out a snappy bill.

At West End Heights Blake's mule act was a laughable feature. Ina Claire was seen in Harry Lauder imitations. J. E. Cohen, man of two voices; Howard and Lane, comedians, and Harry Meyer, the musical tramp, were fairly good features in the bill.

BALTIMORE.

Captain Hinman's crew of life-saving dogs make an interesting attraction at Bay Shore, which, together with the delightful concerts by the Bostonia Ladies' Orchestra and Holden's aquatic performances, make things lively.

Trobee and Ruge, comedy acrobats, are entertaining at Electric Park. The airships make their flights twice daily and the vaudeville acts prove thoroughly enjoyable.

Gwynn Oak Park offers as an attraction the Great Calvert, high wire artist, and Professor Parson's Orchestra furnishes dance music in the pavilion, which is largely patronized.

O. M. Ballauf, who has been manager of Blaney's Theatre in this city for five years, has accepted the position as manager of the Bijou Theatre in Philadelphia. This theatre is leased by George W. Rife, of Baltimore, and will open Aug. 16, but Mr. Ballauf will take charge a couple of weeks before the opening. Blaney's in this city has been leased to James Madison, the vaudeville sketch writer, of New York. Mr. Madison formerly managed the Odeon Theatre here, which burned in the great fire of 1904. He will operate Blaney's as a moving picture and vaudeville house.

SAN FRANCISCO.

The Orpheum had the following excellent bill 12-17: Helena Frederick in the one-act opera, The Patriot; Charlotte Parry and co., Three Leightons, Selma Braats, the Three Sisters Athletas, George Hillman and his Redpath Napanees, Herr Londe and Fraulein Tilly, and last week of Armstrong and Clark.

Fischer's Theatre introduced Ski Hi on 12, and Gus Bruno, Carleton Chase, and Juanita Holmes made their first appearance at this new house. There are two shows nightly, besides matinees on Monday, Wednesday, Saturday, and Sunday.

WASHINGTON.

The yearly outing to the orphans at the various asylums tendered by Washington Lodge of Elks occurred last Wednesday, 21, when upwards of one thousand little tots had their hearts made glad with many good things at Glen Echo Park, each asylum being under the care of a special committee to look after the little ones.

BOSTON.

The Fadettes are featured for a "welcome home" at Keith's 26-31, with the following acts on the same bill: Dankman-Schiller Troupe, Marion Garson, Harry Fox and the Millership Sisters, Emerin Campbell and Aubrey Yates, Morrow and Schellberg, Ed. Morton, Veronica, and Hurl Falls.

The American Music Hall is still dark, but will reopen soon, it is announced.

CINCINNATI.

On the vaudeville bill at Coney Island are Bert Murphy, Ben Harney, Zingarella, Estelle Morsell, Pickard and Chanvette, and the Musical Prandellis.

At Chester Park are the Three Bennett Sisters, the Great Kelter, Lucy Lucier, Ellsworth and Irwin, and the Dancing Mitchells.

MOBILE, ALA.—Lyric Theatre (Neubrik Bros., mgrs.): 19-24 Jack Springer, The Lansings, Ben Wolff; good to fair business. Item: Mgr. Gaston Neubrik, after a trip of three weeks to New York and Chicago, returned this week, much improved in health.

NEWARK, N. J.—Annie Abbott, "the Georgia magnet," was the headliner at Proctor's Theatre 19-24. Her work excited the wonder of all spectators. Others on the programme were Billy Smythe and Jimmie Smith, Lester and Shannon, The Real Widow Brown, Potter-Hartwell Trio, Charles Cartmell and Laura Harris, Jessie Kellar Troupe. At the Arcade Theatre 19-21 a farcical playlet entitled The Three Degrees was presented, the cast including William F. Allen, John Carroll, Louis Ardmore, Harry Lauder, Lulu Keeley and Grace Mantell. The Queen of Mullin Row 22-24 by same cast. Montague's Trained Cockatoos were featured at the Olympic Park. Others on the bill were Adele Rose, Aldines and De Vole, and Martin. At Electric Park a fine programme was given, including Chic and Chiclets, Vera Wilson, Jeromino and Bell, Charles Reilly, Edmund Salke and Edgar King, Clarence Rivers, and Dorothy D'Amon.

DETROIT, MICH.—At the Temple Theatre 19-25 Mgr. Moore, who at the present time has a complete monopoly on the theatrical business of Detroit, offered a sterling bill. The McNaughtons made an appeal to American humor via the English route and succeeded. Frank Stafford and Marie Stone retired in honor of the unnamed member of their trio, a beautiful Llewellys setter; Wordette and Russell offered again their amorous wife sketch, and the Flying Martins, Kelly and Kent, Kelly and Wilder, Rockway and Conway, and Charles Montrell completed the week's bill.

FLORENCE, S. C.—Majestic (Chas. Hines, mgr.): 12-14: The Three Casads; excellent performance; good business. 15-17: Clarke and Clifton, assisted by Bill Clarke, the thirty-six inch comedian, playing to S. R. O.

DENVER, COLO.—The Crystal had a week of immense business with the following bill: Robert H. Bertram, Genero and Theol, McDonald Trio, Amick and Mares, and Lou Glick. An unusually good bill at the Majestic included Weston, Young and co., Harry Le Claire, Martynne, Anderson and Burt, Zena Keife, Harry Burgoyne. At Lakeside, the Bickett Family of Aerial Gymnasts will give two performances a day. On Monday, Aug. 2, the Orpheum will open its regular season.

LOUISVILLE, KY.—Summer vaudeville and motion pictures continue to hold sway at Hopkins, and the attendance at this popular house is surprisingly maintained for this season of the year. The place is made delightfully cool by a strong battery of electric fans, and those attending 18-24 were offered an excellent bill, among the well known people being Harry Adler, Harry Browne and Charles Williams. Business continues good at the Avenue, where moving pictures and vaudeville are offered to large audiences. There is a change of bill in the vaudeville portion of the entertainment, every act being first class. The seasonable weather has drawn large crowds to the open air resorts. At Fontaine Ferry the following excellent bill was offered 18-24: Silvers, assisted by Artie Nelson, in his pantomime The Ball Game; Armstrong and Verne, Fulgora, Theodore, Mario Trio, John Keller and Elsie Tuell. Free concerts were given by Gregg Ban, and Myrns Sharlow, the high school girl soprano, has been re-engaged for another week. Mgr. Lum Simons is very much pleased with the success of Riverview Park, the last week

being the most successful one in its history since its opening two seasons ago as the White City. The free vaudeville bill of last week was of such unusual excellence that the pavilion was crowded at each performance. The advent of Gilliland's Black Hussar Band was hailed with delight and the announcement that it would be heard another week is gratifying. The following well known people were seen in the vaudeville portion of the entertainment: Fred Lawrence and co., the Great Alkens, Wasmuth and Ramsay, and May Foster and her dog Mike. The occasion of the sixteenth birthday of Myrna Sharlow, the solo soprano at Fontaine Ferry Park, was gracefully observed by the management and Gregr's Band. There were flowers, electrical accessories, blushes and acknowledgments. The case of Frank Shriner, in connection with the child actor, Redmond, case, came out triumphant. The genial young manager does not get the worst of it often.

TOLEDO, O.—At the Casino 19-24 were Mlle. La Carroll, Leon Rougee, Mark Monson and co., Jarvis and Martin, Cliff Dean and co., Becker and Mack, Baptiste and Franconi.——At the Arcade: Hagen Herbert, Gladys Hill, Arthur Lane, Matthew Marshall and co., "Rice" Rice.——The Valentine had Marvie Clark, Lewis and Chapin and the pictures.——White City offered Captain Webb's Seals.

HINTON, W. VA.—The Griffiths Shows (ten) featuring Eva Allen in mental telepathy manifestations 19-24; big business; goor performances.

FLORENCE, S. C.—Items: The Gem Theatre, under the management of A. T. Haseldon, will continue the same policy next season; the building will be enlarged to accommodate the public. The Majestic, under the management of Charles Hines, will continue, and he has built a new place with a large stage and a larger seating capacity.

MARIETTA, O.—Princess (Albert Waite, mgr.): 12-14: The Great Selvin; 15-17, Peter Melva; good attractions; fair business.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): 12-14: Fred Cole and his punching dogs, 15-17: James Hays, the dancing boy wonder, and moving pictures, to exceptionally large business.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): 12-17: May Berdelle and her Two Scarecrows, Little Garry Owen and co., Browning and Jones, and Carlas Clayton pleased good business. 19-24: La Toy Brothers, Harry Miller, Chevalier Albert L. Gallie, and E. A. Turner and co.——Lyric Theatre (O. A. Neal, mgr.): 12-17: Fraley, Graham and Fraley, Frank Farrell, Young Buffalo, and Iva Donnette and her dog pleased good business. 19-24: May Lane and co., the Osavs, and Kathryne Martin.

ALTON, ILL.—Airdome Theatre (W. M. Sauvage, mgr.): 11-17: The Napanees drew capacity business. 18-24: Buchanan Dancing Four, Perry and White, Josephine Jacoby and co., the Austins, and moving pictures.——Item: Entire receipts 19 donated to the Uncle Remus Park Fund, a new children's playground recently acquired by the city park commissioners.

BOWLING GREEN, KY.—Opera House (J. M. Robertson, mgr.): 12-17: Moving pictures, League and Held, and Herbert and Vance to packed houses.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): 15-17: Wesley and White, De Marcose, and Jane Stewart. 19-21: Beth Densmore, Barry and Albert, Edward Geer, and moving pictures; excellent business.——Orpheum (C. P. Gilmore, mgr.): 19-24: Darmody, Gould and Rice, and moving pictures.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): 12-17: Gladys Hill, Eyerick Brothers, Carline Pulliam, Vereno and Thevo, with moving pictures; fair, to fair business.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): 19-24: The Five Columbians, Gus Henderson, Al. Lawrence, and Kurtis, trained rosetes; excellent bill, to good business. 26: Rocereto Orchestra Band. 26-31: The Four Dixons, West and Van Siclin, Barto and McCue, and Elaine Van Thiele.

SIOUX FALLS, S. D.—Majestic (William H. Dance, mgr.): 12-17: McDargh and Sherwood, Teed and La Zell, Barry Scanlon, with moving pictures, to good business.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 12-17: The Four Lubins, William H. Bradford, Charles Hargreaves, who sang "I'm Longing for You, Sweetheart," in his usual good style; William Moran, and moving pictures; enjoyable programme; crowded houses.——Majestic (Carl Schwarz, prop. and mgr.): 12-17: Good crowds; Fred Martin, Joe Kelly, Lottie Grover, Lang and May, and motion pictures.——Items: Manager Schwarz canceled the act of Norman Barry 17.—George Tichenor, the piano manipulator at the Majestic, is the recipient of many flattering compliments from those booked at this house for his finished work.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): 12-17: Potter and Harris, Irma Prichard, Modena and Gardner, Vardaman, Murphy and Powell, and motion pictures pleased good houses.

WARREN, O.—Opera House (John J. Murray, mgr.): 12-17: Good crowds; the Four Jig 'Em Ups, Kohler and Kohler, Ben Harney, Bradley and Ward, and Probasco.

AURORA, ILL.—Grand (Berscheit and Voss, props.): 12-18: Crawford and Goodwin, Four Johnson Students, Four La Villa Girls, Frank Rodgers, Vantella and Nina, Pearl Allen and Jockeys, and moving pictures; very good bill and business.——Star (Frank Thielen, prop.): Major La Voy, mgr.): 12-18: Tom Linton and Jungle Girls, Bob Keys and Marie Walsh, Mexleas and Mexleas, Pastor and Merle, Roy Weed, the Millards, and moving pictures; excellent bill, to S. R. O.

MACON, GA.—Casino (Macon Ry. and Light Co., mgrs.): 19-24: Alquist and Clayton, Tendahoe, the Matthews, and moving pictures, to good houses.

SAN ANTONIO, TEX.—Airdome (Ross Combast, mgr.): 11-17: Burlin and Apbon, Norma and Wilfred Dunbar, Arthur Angie, Lawrence and Rankin, and Jack Mulane; best bill of season.——Star (Wyler and Kennedy, mgrs.): 11-17: Very poor business; Reynolds and Lewis, Rivad and Ines, and moving pictures.——Gem: Albina and Aline and moving pictures to poor business.——Superba: Young and Phelps and moving pictures to fair business.——Dreamland: Troupe of Seven Mexican Acrobats and moving pictures to fair business.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): 12-17: Hopper and Nevenl, Raffael and Gibson.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): 18-24: Hoyt and Marion, International Four Comiques, Dow and Dow, The Boldens, Frank Groh and moving pictures pleased good business.

BUTTE, MONT.—Majestic Theatre (C. N. Sutton, mgr). 11-17: Hugh Lloyd, Billy Court, Three Brothers La Mase, Emily and Jessie Dodd, Tom and Stacia Maore; 18-24: Edwin Carewe and co., Mort Sharpe and His Dancing Belles, McFarland and Murray, Selbini and Grovini.——Empire Theatre (L. M. Quinn, mgr.): 11-17: Cornell-Wilkins Players in The Man from Lonesome Town, Horaman, Sweeney and Rooney, Beardsley Sisters, Sid Giroux.

GLOUCESTER, MASS.—Olympia Theatre (A. C. Lord, mgr.): 19-24: The Three Madcaps, Les Timdits, Dearson and Garfield, Brooks and Vedder, Dilla and Templeton pleased good houses.

LEXINGTON, KY.—The Hippodrome (L. R. Ramsey, mgr.): Big business; strong bill; 19-24: Two Klamers, Gus Bartram, DeFur and Estes, The Mullini Sisters, The Manning Trio.——The Majestic (John Elliott, mgr.): Good business; 19-24: Henry Angel, De Monde and Dinsmore, Al Warda, M. Shubinski, Fuller's Juvenile Minstrels, O. D. Paddock, Bush-Devere Trio.

CAMBRIDGE, O.—Orpheum Theatre (Hammond Bros., mgrs.): Evelina Wilson, Brooks and Wilson, and Harrison Brooks; business good.

PORTLAND, ORE.—Not in the headline place, but easily the most original act on bill at Orpheum 12-17, was that of Griff, labeled "a juggling jesting Johnnie." Another act, which won much applause, was that of Sam Watson and his farmyard circus, consisting of trained burro, white collie and white cat, spits dogs, pink pig, roosters, geese and a lamb. A playlet, Trimmed, was a laughable farce; a comedy skit, A Theatrical Agency, showing Walter Schrode and Lizzie Mulvey in a song and dance act, Herbert and Willing as blackface comedians, the Banks-Breazeale Duo, who play well on various instruments, and made a pleasing impression; Ila Grannon in comic songs, and the motion pictures completed the bill.——The headline act at the Grand 12-17 was that of Eva Mudge, the Military Maid, and she fully earned the applause so generously given her. Barnes, Reming and co. presented a funny farce, Mrs. Potter's First. Carita Day and Her Dancing Boys went well. The Telegraph Four, singing comedians; Sadon, comedy juggler, a sketch. Just Like a Woman, by Rae and Broeche; illustrated songs and pictures fill the bill.——While the Prentice Troupe was the headline act on the bill at Pantage's 12-17. The sketch, Sold, a clever comedy, written by Louise Kent, late of Baker Stock co., took first place. The clever actress took the town by storm, and played to packed houses. Supporting Miss Kent was William V. Mong, whose work in heavy roles with Baker Stock co. won him a home here, and Donah Benrimo, who does splendidly in the part of the girl. The Naples Quartette, xylophone artists, found ready favor, as did the White City Four, a quartette, with pleasing voices. Huntress, a female impersonator, and the Prentice Troupe, a quintette of acrobats, complete the bill.

SPOKANE, WASH.—"Mysteria," a singer, was featured at the Washington Theatre 11-17, others being the Tora Japanese Family, the Clarence Sisters, Mitchell and Cain, Barry and Johnson and the pictures; big night business.——The Venetian Street Musicians had the chief place on the bill 11-17, and scored at Pantage's Theatre; others were Alva York, the Four Gardners, Ben Beyer and Brother, Carter, Taylor and co., W. D. Gilson and the pictures; big business.

COLUMBIA, S. C.—The Grand (Carl Davenport, mgr.): 19-24: Mills Comedy co., Athletic Lavings, Bobbye Bass, moving pictures and illustrated songs, pleased capacity nightly.——The Lyric (F. Rockefeller, mgr.): 19-24: Itos, King and Mason, George Clancy; good business.

SPRINGFIELD, O.—Spring Grove Casino (Springfield Ry. Co. mgmt.): 18-24: Parshley, Gus Edwards' Kountry Kids, Leeds and LeMar, Pielson-Golde and Lee, Harry Breen; good business; 25-31: Charlotte Townsend and co., Neill Trio, others.——New Sun (Sun Amusement Co. mgmt.): 19-24: Alpha Troupe, Trumbull Sisters and Twin City Quartette pleased fine patronage.——Fairbanks Theatre (L. M. Bods, gen. mgr.): Harry A. Ketcham, bus. mgr.): 19-24: La Pearl Brothers, Gladys Van, Robin; attendance fair.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): 19-24: Kendall Weston, A. Garfield Thompson and Sadie Galloupe in What Money Can't Buy, Mabelle Patterson, Mlle. Carrie, Fielding and Fisher, Arthur Brides and W. T. Weston, Jennings and Renfrew pleased full houses.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): 19-24: McKissick and Shadley, Princess Chinquilla and co., Gertrude Grimth and co., Billy McDermott, Evans Trio, Spilk Brothers, and motion pictures to good attendance.——Premier (L. M. Boas, mgr.): 19-24: Hayes, Jewett and Lind, Mack Howard, Lyeat and Booth, Dave Weston, and motion pictures to good attendance.

SCRANTON, PA.—Wonder (F. J. Herman, mgr.): 19-24: The Great Hilton, Ermani Stewart, Walt H. Reynolds, songs, and moving pictures; bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 19-24: Signor Frank Garbara, the Two Hallbacks, songs, and moving pictures pleased excellent business.——Item: Manager Herman, of the Wonder, has installed an orchestra of four pieces to assist the piano for the vaudeville acts.

ROME, GA.—Elite Theatre (H. H. Park, mgr.): 19-24: Four Dancing Belles; pleasing capacity. 26-31: The Dainty June Roberts co. in The Doll Makers' Dream and moving pictures.——Dixie Theatre (Speigelberg and Trammell, mgrs.): 19-24: John Rajan, Rita Mayour, Fagg and Dunbar, Douglas and Vann pleasing excellent business. 26-31: Watson Sisters and moving pictures.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): 18-24: Flanagan and Edwards, Arcadia, Willie Weston, Schaar-Wheeler Trio, De Carr Sisters, and Reckless Russell as an outdoor feature; very pleasing bill; splendid crowds.

NEW ROCHELLE, N. Y.—Theatre (M. Loew, prop.; Burt X. Wilbur, mgr.): 19-21: Harry Gilbert, Hull Sisters, Thomas Potter Dunn, Piottis, Mr. and Mrs. J. R. McCann and co. 22-24: Lester and Mildred, Dave and Poney Moore, Lou Anger, Amsterdam Quartette, Ivy Four, Juliet; capacity business.

ROME, N. Y.—Idle Hour (J. Y. Burns, mgr.): 19-21: Harris and Hilliard and J. W. Williams. 22-24: The Irwin Trio, pictures and illustrated songs by G. B. Toohey. Special ice cream matinees will be given children Saturdays; business good.——Seegar's Academy: 15-17: Elsa, Ford Buster, and King and Strang. 19-21: Coppinger and White, Anna M. White, moving pictures and songs by Mr. Waterbury.

CANTON, O.—Myers' Lake Park (H. B. Ritz, mgr.): Business is exceptionally good; numerous excursions making every day a banner day. In the theatre: Charles Woodford and dog, Minnie Marx's Nightingales, Hobson and De Land, Elaine Von Thule, West and Von Sicklen, and the Bootblack Quartette pleased 19-24.

RICHMOND, IND.—Phillips Theatre (O. G. Murray, mgr.): The T. M. A. benefit 16-17 was "all to the good." The S. R. O. sign was hung out a few minutes after doors were opened. Decidedly the best vaudeville show that has been in Richmond for some time, and the fact that it was home talent makes the glory all the greater for the T. M. A. The numbers of the programme were: Geyer, balancing; Nettie Thompson, illustrated songs; Roy Harding, "The Sleepy Paderewski;" George Russell, juggling; Geyer and Geyer, aerial act; the Belfast Quartette; Jessup Trio in The Spirit of '76, and moving pictures. Item: The Jessup Trio expect to appear on the road this Fall.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thielen, mgrs.): 12-15: Millard and co., Becker and Mack, Pastor and Merle; 15-17: Keya and Walsh, Mexlea and Mexlea, Cozy Smith and her Four Little Picks; 19-24: Tom Linton and His Juggling Girls, Fearless Richards, Billy Baker, to capacity business.

DUBOIS, PA.—Avenue Theatre (A. P. Way, mgr.): 12-17: Johnson and Wallur, Sing Fong Lee, the McCann Duo, motion pictures; good business; pleased; house dark until Aug. 2.——Star (M. O. Bailey, mgr.): 12-17: Joe Walton co., Frank Johnson, Burt Bunning, Cross and Mayor; good business.

URBANA, O.—The Lyric (Larry P. Ryan, mgr.): 14-17: Dono Sol and co., Lillian Carson; 18-20: Fitch B. Cooper, Lawrence Russell and co., with pictures; good business.——Items: George McDarch and May Sherwood are home for a few days. Frank Stafford, after a visit home, has gone to Michigan to fill engagements. Elmer Fritz has signed with The Girl of the U. S. A. for next season.

SHEBOYGAN, WIS.—Unique Theatre (L. H. Williams, mgr.): 19-25: Good business; Gilroy, Haynes and Montgomery, Hines-Kimball Trio, Percy C. Pickrell, Four Graceful Grolls, Florence Wilson, The Great Vardaman, Surasal and Razell, Gladys Williams, and moving pictures.

ST. CATHARINES, ONT.—Griffins (Hal. Morgan, res. mgr.): 19-24: Musical Smiths, Berkley and West, Laypo and Benjamin, Harry Gray, Halford and Meredith, Warde and West, motion pictures, illustrated songs by Hal Morgan; good bill and business.

BINGHAMTON, N. Y.—Rose Park (J. P. R. Clark, mgr.): 19-24: Jimmie Kennedy, Kelso and Leighton, Lillian Leigh, Ben Kilbert, Hanson and Miller, Bean and Hamilton, to good attendance.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 19-24: Neary and Miller, E. S. Wood, Ed and Florence Williams; good houses.——Bijou (C. F. Gilmore, mgr.): 19-24: Giles Button and moving pictures to fair business.——Lyric (J. Grafton Greene, mgr.): 19-24: Clara Sonora Trio (return), Tom Crowley, Bernard and MacAvoy, and moving pictures, to fine attendance.——Wonderland (E. Bruce Frasier, mgr.): 19-24: Bobby Curtis, Tom Redway and moving pictures to good business.——Item: Manager Mattraw, of City Opera House, is in New York City completing bookings for coming theatrical season.

ELMIRA, N. Y.—Rialto Theatre (F. W. McConnell, mgr.): 19-24: Kennedy and Sweeney, Ardelle and Leslie, Lena Monroe, Ida Cain, Margaret Coleman, Max Bruno and moving pictures; good houses.——Happy Hour Theatre (Ira Vandemark, mgr.): 19-24: McGowan Trio, Martin Milan, Olive Norton and moving pictures; large houses.——Grand Theatre (F. J. Toole, mgr.): 19-24: The Shaws, Carroll Crispin, Frank Wilson and moving pictures; good houses.

KNOXVILLE, TENN.—Bijou (Fred Martin, mgr.): 19-24: Opened to capacity with Early and Laight, Iva Donnette and Dog, Bundchu and Alga.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): 19-24: Banyan, the Hypnotist; Lester Brothers and Creighton Sisters; Lewers and Mitchell, Perry, Healy and O'Dell to good business.——Savoy (L. Desmond, mgr.): 19-24: Resto, Horn and Vann, E. J. Prins, Benner and Miller, Darmody, C. H. Murphy; full houses.

TROY, N. Y.—Proctor's Griswold (Guy Graves, mgr.): Business continues good 19-24. Lamberti Trio, Madalade Cushing, Mahoney and Tremont, the Marshalls, and Clark and Hartman gave satisfaction. One feature of the entertainment is the piano playing of Al. Stafford.

CORDELE, GA.—Star Theatre (A. M. Burton, prop. and mgr.): 12-17: The Great Zanton and daily change of Moving pictures. 19-24: Kitie Walsh, Ben Daniel, and daily change of moving pictures.

KALAMAZOO, MICH.—Bijou (H. W. Crull, mgr.): 19-24: Short and Edwards, Florence Hughes, Bell Hop, Harmony Four, Mack and Burgess.

HARTFORD, CONN.—Scenic (H. C. Young, mgr.): This popular little theatre continues merrily on with the vaudeville all to itself, doing increased business to its already continued large attendance. Katherine Ryan, who is a general favorite, is again singing popular songs, after a brief vacation. The remainder of the attractive bill, 19-24, was made up of Frances Elliott, Helen Jewell, Vesta Gilbert, and interesting new pictures.

FORT SMITH, ARK.—Lyric Theatre (W. B. Russell, mgr.): 8-10: The Brownies, Anna Beckman, Louise Powers, Monk and Bertham Monroe co. 12-14: George Stanley, Harry and Katherine Mitchell, Anna Beckman, Walter Percifal, Maude Shaw, and Richard Sherman; excellent business.

FREDERICK, MD.—New City Opera House (Pearce and Scheck, lessees and mgrs.): 19-24: Bowen and Vetter, Grace May, Doyle and Primrose, and Ed Howard.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): 12-17: A Pair of Johnsons, Wilkins and Woodward, Delton, moving pictures, and illustrated songs; good, to good business. 19-24: Carlisle and England, the Boldens, and Magneto.——The Majestic (Sullivan and Considine Circuit; Dan Tubey, mgr.): Williams and Walker's Chocolate Drops, with King and Bailey, gave a complimentary performance to the Ninth U. S. Cavalry 17, which was greatly appreciated; good business with the above as headliners 12-17. La Zah, Schoel and Cummings, Gleeroy and Russell, moving pictures, and illustrated songs 19-24.

LANSING, MICH.—Jo Jo Theatre (Fred Swan, mgr.): 12-17: Le Roy Beach, Riley and Ahern, Clarice Templeton, Walter Sanford and co., illustrated song, and moving pictures; very good show and business.

HARRISBURG, PA.—Paxtang Park (F. Davis, mgr.): 19-24: Reese Brothers, May Melville, Fisher and Fisher, Fred F. Russell, and Matthews and Bannon pleased.——Hippodrome (A. L. Roomfort and Co., mgrs.): 19-24: Morris Brown and J. C. Mack and co.

MILWAUKEE, WIS.—The bill at the Crystal 19-24 opened to good business, and was composed of the following acts: Goldwin Patton and co., Latina, Granville and Rogers, Schuetts and Lewis, and Mr. Vogel.

JAMESTOWN, N. Y.—Celeron Theatre: 19-24: Best show of the season; big business. Valerie Bergere and co., the Rosebuds, Corcoran and Dixon, Yale and Simpson, and Sam Stern.

NEW LEXINGTON, O.—Orpheum Theatre (Art. M. Gruber, mgr.): 5-10: Professor Boyton's dogs and moving pictures. 12-17: Duvol Sisters and pictures to splendid business.

ELYRIA, O.—Airdome (J. F. Durham, mgr.): 15-17: Gen Lewis, Kramer and Ross; business and acts satisfactory; 19-21: Leonard and Phillips, George Muder, S. M. Bowser, Mysterious Martinelle, attracted good business and pleased.

HERKIMER, N. Y.—Grand Theatre (W. A. Douque, mgr.): 19-24: Walsh and Edwards, Gillette and Hallihan, Raymond Thomas, Chapman Sisters, Barnes and Lavina and moving pictures; big business.——Star Theatre (J. Cuskin, mgr.): 19-24: Neary and Miller, Bobbie Curtis, Irwin Trio, Maigreto, V. E. Ackley and moving pictures; big business.

SARATOGA SPRINGS, N. Y.—Pontiac (John Graul, lessee; Henry H. Frech, mgr.): 19-22: Tom DeTorens, Smith and Martin, Ed Haack, Frank Burton, Larrivee and Lee Wilber, Amos, Ralph Edwards, Martin F. Reynolds, Derry and Francis, Jorden and Gervase, Fred West, illustrated songs and moving pictures; large and enthusiastic audiences.

BANGOR, ME.—Ackens' Theatre (Ackens and Blood, mgrs.): 11-17: Madame Flower, Russell and Held, Baby Leo, Lyon, Mansfield Brothers, Marron and Marron, San Barbour; 19-24: H. G. Fitzgerald, Cooper, Fox and Fox, Al Allen, Lucy Howard; business rushing.

CHATHAM, ONT.—Princess (M. Harris, mgr.): 12-14: Violet DeVoe and the Clarkes; 14-17: Hattie Honsden and Blanche Sterling; good business.——Empire (W. Stein, mgr.): Closed until Sept. 1, except on Saturdays; moving pictures only.

MINNEAPOLIS, MINN.—At the Unique, 19-24, a good bill included the Four Stagpeoples, Anna Crewe in My Lady Raffles, George Evers, Still City Quarette and Violet Curtis.——James J. Jeffries was the big outdoor attraction at Wonderland.

JONESBORO, ARK.—Olympic Garden (George A. Bleich, mgr.): 19-24: The Mosques Qou co., the Hal Mordaunt co., Edward Richards and Naomi Nasor in illustrated songs.——Majestic (Collins and Bridger, mgrs.): Dellfver and Rogers, illustrated songs and moving pictures to good business.

TRENTON, N. J.—State Street Theatre (Herman Nahs, mgr.): 19-24: Good business continued with the Renee Family, Gibson and Countiss, Helen Davenport, Helen Everett, the Sylvesters, Will Nash, Billy Carter, McCourt and Baker, Grombleey and Adubato; performance satisfactory.——Items: J. C. Miehler, of Altoona, was in town 17-19. Montgomery Moses is at Atlanta, Ga., attending the Bill Posters' convention. The Trent will open for the season Aug. 16. Taylor's will open about the same time, but date is not settled.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A fine bill 19-24 included Tom Waters, Carita, Hilda Carle and Twelve Red Ravens, Van Brothers, Marion and Lillian, Mr. and Mrs. Harry Ellsworth, Gibson Trio, De Dios Miniature Circus; business good; next week, Richard Crollus and co.——Opera House (Cahn and Cross Co., mgrs.): 19-24: On the bill was Lewis and Hare, McRae and Levering, Luzit Troupe, Copeland and Jones.

LOGANSPORT, IND.—Broadway (E. D. Sipe, mgr.): 19-24: Albertus and Altus, Francis Fairfield, Lucy Keffner, Devoy and Dayton Sisters, moving pictures.

WATERBURY, CONN.—Poli's Theatre (J. H. Clancy, mgr.): 19-24: Madison Square Quartette, Foster and Hughes, Jack Lee and Kit Karson; large houses; good bill.

BUFFALO, N. Y.—Shea's: 19-24: La Tilcomb, Porter White and co., Vinie Daly, Four Londons, Hawthorn and Burt, The Girls from Melody Lane, Fiddler and Shelton, Bob, Zip and

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ex.; Gertrude Shipman will be the headliner week 26.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): 19-23: The Great Sully Family proved a drawing card in a bill which included Lynn and Dan Wesley, Joe DeTellum and co. and Gertie Ritchie, pleasing crowded houses daily.—The Eagle (Harry E. Robinson, mgr.): 19-23: Maud Bell Price and co., Luckey Clark and Maud Chevault, to poor business.

KANSAS CITY, MO.—In the German Village at Electric Park 18-24 a vaudeville bill of very entertaining quality pleased big crowds nightly; the programme was one of variety, containing turns by Kelly and Lewis, jugglers; Ethel Hunter, violinist; Murill Window, singing comedian; the Hamlins, song and dance team, and the American Singing Four, a splendid quartette, all of whom won enthusiastic applause.—At Fairmount Park a free bill, including Zimmerscheid's Orchestra, Jack Cassin, Morrison and Parrott, and Bavis and Dalrymple found ready favor.—Another free bill at Forest Park was made up of Mrs. Swenker in Spanish dances, Earl Ingram, Louine, Walburn and Hults and moving pictures; all pleased.

HONOLULU, H. I.—Star Theatre: 5-10: Little Egypt and Dancers, other acts, moving pictures, and songs; business good; audiences pleased.

PORTLAND, ME.—Jefferson (Cahn and Grant, mgrs.): M. J. Garrity, res. mgr.): 5-10: Josephine Sexton, Sidney and McDonald, Blanche La Vigne; good business; pleased.—Congress (Emil H. Gerstal, mgr.): Holiday crowds has been the order of the day, and Burke's trained dogs, Rogers and Mackintosh, Charles Mackie pleased capacity business.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23-Aug. 7.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12-July 31, Chicago, Ill., Aug. 1—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Enid, Okla., 26-31.
DODSON, J. E. (Cohan and Harris, mgrs.): New York city Aug. 2—indefinite.
DORO, MARIE (Charles Frohman, mgr.): Spokane, Wash., 26-27.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Winnipeg, Man., 27, 28, Duluth, Minn., 31, Minneapolis Aug. 2-4.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 28—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GIRL OF THE SUNNY SOUTH (Max Rosenberg, mgr.): Trenton, N. J., Aug. 14.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 2—indefinite.
GREATEST THIEF IN THE WORLD (A. H. Woods, mgr.): New York city 31-Aug. 7.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Atlantic City, N. J., 26-31.
ONLY LAW (Walter N. Lawrence, mgr.): New York city Aug. 2-14.
PAID IN FULL (Wagenhals and Kemper, mgrs.): New York city Aug. 2-14.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Fenville, Mich., 29-31, Montague Aug. 1, Fremont 2, Big Rapids 4, Reed City 5, Frankfort 6, Traverse City 7.
POLLY OF THE CIRCUS (James Sheagreen, mgr.): San Francisco, Cal., 25-Aug. 7.
QUEEN OF THE SECRET SEVEN: Philadelphia, Pa., 31-Aug. 7.
STEWART, NELLIE: Auckland, New Zealand, 26-Aug. 7, New Plymouth 9, Wanganui 10, 11, Palmerston 12, 13, Masterton 14, Wellington 16-28, Christchurch 31-Sept. 9.
THREE WEEKS: Seattle, Wash., 25-Aug. 7.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
WIZARD OF WISELAND (Western; Harry Scott, mgr.): Urbana, Ill., Aug. 2.
ZEKE, THE COUNTRY BOY (H. T. Glick, mgr.): New Richmond, Wis., 27, River Falls 28, Spring Valley 29.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ALHAMBRA: Chicago, Ill.—indefinite.
ARMORY (Langis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.
BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.
BROWN FRIEND: Milwaukee, Wis.—indefinite.
BUNTING, EMMA (Russell and Drew, mgrs.): Seattle, Wash., May 30—indefinite.
CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.
CARROLL: Johnstown, Pa., May 31—indefinite.
CLARK, MARGUERITE: St. Louis, Mo., 25-Aug. 7.
COLONIAL: Cleveland, O., June 14—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger, mgrs.): Washington, D. C., May 3—indefinite.
COOK'S (Charles Emerson Cook, mgr.): Springfield, Mass., May 17—indefinite.
COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 7—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
D'ORMOND FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.
ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.
FULLERTON: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
FERRIS: Minneapolis, Minn., June 5—indefinite.
FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.
GLASER, VAUGHAN: Columbus, O., 12-Aug. 14.
GOODWIN, NAT: St. Louis, Mo., 5-31.
GRANBY: Norfolk, Va.—indefinite.
HARDER-HALL: Altoona, Pa.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.
HOME: Hutchinson, Kan., May 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
KEATING, VIRGINIA: Madison, Wis., May 10—indefinite.
KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.
KLIMT AND GAZZOLO: Chicago, Ill., July 25—indefinite.
LAKEMONT: Altoona, Pa., June 5—indefinite.
LYRIC (Wm. Koening, mgr.): Minneapolis, Minn., Sept. 24-Aug. 1.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.
MILLBROOK (Harry McKee, mgr.): Portsmouth, O., May 7-July 31.
MORRISON, LINDSAY: Boston, Mass., June 14—indefinite.
NEILL (James Neill, mgr.): St. Paul, Minn., May 30-Aug. 28.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PEAK'S ISLAND (Bartley McCullum, mgr.): Peak's Island, Me., June 26—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.
QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10—indefinite.
SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
SUMMER STOCK (M. Meyers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., 12-Sept. 18.
VALENCIA: San Francisco, Cal., Sept. 19—indefinite.
VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

ALLEN, ESTELLE (Joseph King, mgr.): Springfield, O., 26-31, Columbus Aug. 2-4, Dayton 5-7.
BARRIE STOCK (Edwin Barrie, mgr.): Blackwell, Okla., 26-31.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Lancaster, N. H., 26-31, Berlin Aug. 2-7.
BYRNE-GOLSON PLAYERS: Corsicana, Tex., 26-31.
CALLAHAN DRAMATIC (L. W. Callahan, mgr.): Paris, Mo., 26-31.
CARROLL COMEDY (Lon Carroll, mgr.): Connellsville, Pa., July 17—indefinite.
CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.
CHOATE DRAMATIC (Harry Choate, mgr.): Burlington, Ia., 26-31.
CULHANE'S COMEDIANS (Will R. Culhane, mgr.): Fayette, Mo., 26-31, Booneville Aug. 2-7.
ELLSWORTH'S PLAYERS (W. W. Haynes, mgr.): Iola, Kan., 25-Aug. 7.
HALL, DON C.: Highland, Ind., 26-Aug. 17.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Youngstown, O., 26-Aug. 7.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Ottumwa, Ia., 23-31.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): McAlester, Okla., 26-31, Tulsa Aug. 2-7.
HICKMAN-BESSEY STOCK (Don Macmillan, mgr.): Galesburg, Ill., 25-Aug. 7.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOWARD-DORSET (Dallas B. Melvin, mgr.): Lexington, Ky., 19-Aug. 14.
INSKIP, BURT: Balfour, N. D., 26-31.
KENNEDY, ALICE (W. A. Partello, mgr.): Piqua, O.—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Lubec, Me., 27, Eastport 28-31.
McOWEN STOCK (B. J. McOwen, mgr.): Davenport, Ia., 25-Aug. 7.
MAXWELL-HALL STOCK (E. P. Maxwell, mgr.): Crawfordsville, Ind., 26-31 Lexington, Ky., Aug. 2-7.
METROPOLITAN PLAYERS (P. J. McCarthy, mgr.): Chickasha, Okla., 26-31.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Emporia, Kan., 25-Aug. 7.
NORTH BROTHERS STOCK: Des Moines, Ia.—indefinite.
PARTELLO STOCK (Central; W. A. Partello, mgr.): Piqua, O.—indefinite.
PARTELLO STOCK (Eastern; H. J. Deland, mgr.): Mansfield, O., June 28—indefinite.
PARTELLO STOCK (Northern; E. R. Moore, mgr.): Washington, Pa., 26-Aug. 7.
PAYCEN STOCK (E. S. Lawrence, mgr.): Ft. Scott, Kan., 25-Aug. 7.
READLICH STOCK (M. A. Francilion, mgr.): Houston, Tex., 18-Aug. 18.
SHERMAN STOCK: Columbia, Mo., June 20—indefinite.
TAYLOR STOCK (H. W. Taylor, mgr.): Steubenville, O., 26-Aug. 7.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Norfolk, N. Y., 26-31, Waddington Aug. 2-7.
WALLACE STOCK (C. Anskings, mgr.): Mount Vernon, O., June 21-July 31.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Jefferson City, Mo., 25-Aug. 7.
WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.
YANKEE DOODLE STOCK (Geo. Y. Gallday, mgr.): Bessemer, Mich., 26-31, Ironwood Aug. 2-7.

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ADORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.
BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.
BROADWAY MUSICAL COMEDY (Ray Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): New York city Aug. 16—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Toledo, O., 26-31, Chicago, Ill., Aug. 1-14.
CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Chicago, Ill., June 6—indefinite.
CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., 6-Sept. 27.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10-Aug. 14.
EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.
HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): San Francisco, Cal., June 14-July 31, Los Angeles Aug. 1—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Madison, Wis., Aug. 8.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Los Angeles, Cal., 26-31.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOROSCO MUSICAL STOCK: Los Angeles, Cal., July 4—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 14—indefinite.
MOULAN, FRANK: St. Louis, Mo., 19-Aug. 7.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 2—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
ROBICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.
SMART SET (Barton-Wiswell and Nolan and Co.): Norfolk, Va., Aug. 9.
TIMES, THE PLACE AND THE GIRL (H. H. Frazee, prop.): Madison, Wis., Aug. 1, St. Cloud, Minn., 2, Grand Forks, N. D., 3, Winnipeg, Man., 4-7.
ZINN'S MUSICAL COMEDY: Chicago, Ill.—indefinite.

MINSTRELS.

FOXE'S, ROY E.: Durango, Colo., 26-28, Aztec, N. M., 29-31.
GEORGIA TROUBADOUR (Wm. McCabe, mgr.): Chassell, Mich., 26, 27, South Range 28, 29, Winona 30-Aug. 1, Greenland 2, Rockland 3, Ontonagon 4, Sidnaw 5, Kenton 6, Trout Creek 7, 8.
MORRISSEY AND WATSON'S LADY MINSTRELS: Valdosta, Ga., 26-31.

BURLESQUE.

GAYETY STOCK: Philadelphia, Pa.—indefinite.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRANDMAN'S: Lakewood Park, Charleston, S. C., 19-Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKE: Riverview, Milwaukee, Wis.—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Washington, Kan., 25-31, Wahoo, Neb., Aug. 1-7.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor): Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Channy Ellery, mgr.): Denver, Colo., 1-31.
FAY'S AMERICAN: Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Coliseum, Chicago, Ill., June 14—indefinite.
FRASER HIGHLANDER (W. F. Dewar, mgr.): Chicago, Ill., 16-31.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GILLILARD'S HUSSAR (B. D. Gilliard, conductor): Riverview Park, Louisville, Ky., 17-31.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HATCH'S: Luna Park, Hartford, Conn.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
HERBERT, VICTOR: Willow Grove Park, Philadelphia, Pa., 11-Aug. 14.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Berkshire Park, Pittsfield, Mass., 28-July 31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
LIBERATI: Alaskan Exposition, Seattle, Wash., 18-31.
MACAGLIO'S: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYER'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
NAVASSAR LADIES' ORCHESTRA: Riverview Park, Chicago, Ill.—indefinite.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Sans Souci, Chicago, Ill.—indefinite.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Bellefontaine, O., 26-28, Worcester 29, Coshocton 30, 31.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
TRAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
VESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.
WEBER'S: Woodside Park, Philadelphia, Pa., 17-Aug. 14.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Rockford, Ill., 27, Madison, Wis., 28, Fond du Lac 29, Elgin, Ill., 31, Kalamazoo, Mich., Aug. 2.
PORTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL AND PAWNEE BILL: Bloomington, Ill., 27, Pontiac 28.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
COLE BROTHERS: Portage la Prairie, Man., 26, 27.
GOLLMAR BROTHERS: Barron, Wis., 27.
McKINNEY, BLANCHE, WILD WEST: Pittsburgh, Pa., July 5-Aug. 14.
101 RANCH WILD WEST (Miller Bros., mgrs.): Lowville, N. Y., 27.
RINGLING BROTHERS: Greeley, Colo., 29, Cheyenne, Wyo., Aug. 2, Butte, Mont., 4, Spokane, Wash., 9.
ROBBINS, Frank: Plymouth, N. H., 27.
SELLS-FLOTO: Superior, Wis., 27.
WASHBURN'S, LEON: Atlantic Highlands, N. J., 27.

MISCELLANEOUS.

ADAMS SHOW: Luray, Va., 26-31.
ADAMS VAUDEVILLE SHOW: Johnson City, Tenn., 26-31.
GREATER DIXIE SHOW: Piedmont, W. Va., 26-31.
HONEST BILL'S SHOW: Naponee, Neb., 27, Republican City 28, Alma 29, Orleans 30, Oxford 31.
PATTERSON SHOWS: Waterloo, Ia., 26-31.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.
WALDEN: Arcanum, O., 26, 27, Celina 28, 29, Sidney 30, 31.

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ARIZONA.

PHOENIX.—THE GRAND (Henry Mervis, mgr.) opened 19-20 by The Raymond and Teal Musical Comedy co. in Variety late to S. R. O. The co. included Rose Bunnin, Frank Morton, Orvey J. Post, George Burton, Grace Wolf, Corinne Carkeek, Nan Halperin, Sophie Marie, Sophia Maria, Jewel Dresser, Cash Knight, Evelyn Bunnin, Joseph Barton, Mae Stead, Elsa Hurter and William B. Friedlander. The performance was a great success, the house being sold out within twenty minutes after opening of the ticket window. The house is an open air theatre, with seating capacity of 1,400. The attendance was 1,800, and 500 patrons turned away. "The Japanese Coolie Man," by Miss Teddy Martin, was the song hit. The Spooners 21-24; The Man Behind 25-28.

TOMBSTONE.—THE SCHIEFFELIN (Paul B. Warnakros, mgr.): This theatre will book no attractions until October, owing to destruction of electric plant, which will not be rebuilt until late September.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH (C. P. Hall, mgr.): Henry Miller's Associated Players presented The Servant in the House 12-17 to good attendance; fine performance. Murray and Mack 18. Polly of the Circus 21-24.—THE LIBERTY (H. W. Bishop, mgr.): Bishop's Players in The Regeneration 12-18; great production; business satisfactory; Sydney Ayres and Florence Oakley gave fine performances in leading roles. The Squaw Man 19-25.—THE BROADWAY (Guy C. Smith, mgr.): The Broadway Stock co. in Strongheart 12-18; play well presented to good houses; Landers Stevens in title-role great hit. Monte Cristo 19-26.

SANTA ROSA.—COLUMBIA THEATRE (J. H. Crane, mgr.): Vaudeville and moving pictures 6-12 to fair business. Elks' Minstrels (local talent) to excellent business 8; satisfied.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Enthusiastic and crowded houses greeted the Hunter-Bradford Players 19-20 on their revival of Old Heidelberg, which was given a capital performance, and augmented by the local Tempo Quartette, which added to the charm of the student songs. Josephine Victor, who was leading woman last season, appeared with the co. for the first time this season, and was given an ovation at each performance. Alan Pollock returned to the east, and by his clever character work sustained the repetition he made in other plays. Edmond Elton, Eugene O'Brien, Arthur Hoyt, Burke Clarke, John Salapolis, Cary Livingston, T. M. Hunter, E. A. Richardson, Charles Dowd, Robert Ames, Henry Morton, George Bridges, Irving Overton, Walter Dickinson, Richard Elwell, Arthur Hurley, Helen Tracy, Evelyn Wielding, and Peter Nieman, all contributed to the success. A new play entitled Love or Liberty, written by Emily Janvrin Ellsworth, a native of this city, will be presented 26-31.—THE HARTFORD THEATRE: Has closed for the season.—ITEM: Manager Cook has presented a number of fine plays by a most capable co. It is undecided what the policy of the house will be during the coming season. Manager Cook has the option to continue with stock or to turn it over to Shubert bookings. A. DUMONT.

BRIDGEPORT. — POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Sorrow is being expressed by all at the departure of Alice Fleming, whose health requires prompt and complete rest before beginning her season in Brooklyn, N. Y. From orchestra chair to gallery bench come words of praise regarding her work. Northern Lights 19-24. John Ince was well received. Others who contributed to success were: William J. Townsend, Percy Weldon, Patty Allison, and Scott Siggins. Thomas Williams as Elliott Higgs got his usual reception. The House of a Thousand Candles 26-31.—JACKSON'S THEATRE (formerly Smith's): Preliminary opening is set for Aug. 2, with George Primrose's Minstrels. Marie Doro will appear in her new comedy Aug. 5. The regular season will open Aug. 9, and many notable attractions have been booked to appear. WILLIAM P. HOPKINS.

WATERBURY.—THE JACQUES (D. L. McNamara, mgr.): Poli's Stock co. appeared in Lovers' Lane 19-24 before well pleased audiences; H. R. Durant's new political drama, entitled The Ruling Power, will be produced for the first time by Poli's Stock co. at this theatre 26-Aug. 1.—ITEMS: It is reported that The Ruling Power has been bought by John Cort and H. H. Frazee for the opening of their new theatre in Chicago. Mr. Poli announces that the Poli Theatre will continue as a moving picture and vaudeville house and that all regular dramatic productions will appear at the Jacques Theatre.

FLORIDA.

JACKSONVILLE. — PAIGE THEATRE (Charles Richie, mgr.): Mabel Paige and stock co. in The Pit 12-17 to S. R. O. many times, and was a great success. Same players in Around the World in Eighty Days 19-24.—DUVAL THEATRE (W. J. Walker, mgr.): Closed for season.—DIXIE THEATRE (J. H. Bugbee, mgr.): Closed for season.—ITEM: Theatregoers here are greatly delighted at the announcement that the Shubert players are to have an opening here the coming season. While it is not yet decided what house will be used, the news that James Burbridge will be their local manager assures the public, and much interest in theatrical circles is shown. The many excellent attractions controlled by these people will be well received, as Jacksonville people are very enthusiastic and have long regretted that these did not visit this city.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Eckhardt's Stock co. 12-17 in Whose Is Brown; busines picking up.—ORPHEUM (Jim Hawly, mgr.): In the American Cousin 12-17; business fairly good; the co. included Jim Hawley, Lynton Athey, Harrington Dupay, Morney Athey, James C. Wright, Marjorie Mandeville, and Louise Kelley.

INDIANA.

GOSHEN.—JEFFERSON: After making his annual inspection of his theatre, the Jefferson, here, Harry G. Sommers returned to New York City. The 5th Jefferson season will start in August and attractions booked include those of Harrison Grey Fiske, David Belasco, Charles Frohman, Klaw and Erlanger, Daniel V. Arthur, Henry B. Harris, Cohan and Harris, Barton and Wiswell, Liebler and Co., Joseph M. Gaites, Charles B. Dillingham, John Cort, Brady and Grismer, Henry Miller, Mort H. Singer, Harry Askin and others. Last season was the best in the Jefferson's history.

HAMMOND.—TOWLE'S OPERA HOUSE (J. W. Wingfield, lessee; D. W. Nye, mgr.): Season opens Aug. 1. Will play one-night stands instead of combination time as tried last season. Dare Devil Dan Aug. 1. Richards and Pringle's Minstrels 2. Cow Puncher 3. Sunny Side of Broadway 15. The Passing Show 20. Ma's New Husband 22. Crackerjacks 28. Girl from U. S. A. 29. Outlook is excellent for a good season, as all factories in and around Hammond are working.

ILLINOIS.

PEORIA.—STONE HILL THEATRE (Frank Grave, prop.): The Stone Hill Stock co. presented A Friend in Need 12-18, and pleased.—ITEMS: Vernon C. Seaver, manager of Al Fresco Park, recently made the 160-mile trip from Chicago in his auto. C. F. Rhodes, manager of Lone Bill's Wild West, has been entertaining relatives from Bloomington, Ill.

KENTUCKY.

OWENSBORO. — WONDERLAND THEATRE (J. C. Rogers, mgr.): Fred Fuller's Juvenile Minstrels 19-24; drew good business.

MAINE.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Pinafore 16; good house; fair production. Gladys Klark co. 26-28. Klark Urban co. Aug. 5-7.

MASSACHUSETTS.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Joseph J. Flynn's Opera co. opened 19 in The Beggar Prince and Fra Diavolo to good houses; excellent co. The Gay Matinee Girl and A Trolley Party 26-31.

BROCKTON.—CITY (W. B. Cross, mgr.): The De Lacy Stock co. 19-24 in The Eternal City, with Leigh De Lacy in the leading role, opened to large and enthusiastic house; Miss De Lacy as Donna Roma received a warm welcome and gave a very strong and creditable performance; John Meehan and Francis Howard also deserve mention for good work. The Woman in the Case 26-31.

MICHIGAN.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Summer work on the interior of the theatre will soon be finished, and a preliminary season will open with the Keith Stock co. Aug. 2-7. W. P. Mann offers As Told in the Hills 13, followed by Tennest and Sunshine 19. The Cowpuncher and The Girl from the U. S. A. will be other attractions in the month.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Harver Stock co. 12-14 in The Better Way. Two Married Men, and In Darkest Russia: pleased good houses.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Burgomaster 20, 21.

MINNESOTA.

WINONA.—EMERSON FLOATING PALACE: Pleased a large audience 11 with a comedy-drama, The Woman Question, with vaudeville features.—COOLEY-THOM FLOATING THEATRE, WONDERLAND: Presented the musical comedy, Jungleland, 18, to good business.

FARIBAULT.—OPERA HOUSE: Dark.

MISSISSIPPI.

COLUMBUS.—THEATRE (James W. Newly, mgr.): Dark.

MISSOURI.

ST. JOSEPH.—CASINO (O. L. Bocock, mgr.): The Denier Opera co. presented Pinafore 11-17 in a very pleasing manner; Leonia Henermann won the honors with her charming voice and acting; business fair. Chimes of Normandy 18-24.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Haslet, mgr.): Mrs. Fiske in Salvation Nell 24. The Girl from Rector's 25, 26.—FAMILY THEATRE: Closed.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Marriage of Libby 12-17; excellent, to good houses. St. Elmo 19-24.

NEW JERSEY.

PERTH AMBOY.—NEW MAJESTIC THEATRE (M. Shannon, mgr.): The George Primrose Minstrels to good business 19; co. very good.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Salinger, mgr.): Victor Herbert's The Serenade, the old favorite of The Bostonians, proved an ambitious effort for the Manhattan Opera co., but that organization was equal to the demands and offered it to large and delighted houses 19-24; the solos, duets, trios and musical work generally was of the best; Rene Dietrick was a chic and tuneful Yvonne and won increased favor, and Florence Courtney made a captivating Dolores; Marie Horgan was acceptably cast as Mother Superior; Arthur Wooley as Gomes, a tailor, was clever, and his work was better than ever; Herbert Salinger proved a thoroughly satisfactory Duke of Santa Cruz, and good work was done by Almon Knowles as Alvarado, Edward Beck as Romero, Horace Wright as Lopez, and Fred Quinn as the Abbott; Lawrence Farquhar stepped from the chorus to the role of Colombo and made a hit, and an interpolated dance by Veva De Ford was received with much enthusiasm. The Circus Clown 26-31.—ITEMS: The Fall season of the Lyceum Theatre will open in August with George Primrose's Minstrels.—The Mozart Theatre has returned a dividend of 50 per cent. on its first season. It will reopen Sept. 1 with a strong probability that it will play the Shubert attractions.—Jack Campbell will go in advance of Pinkey, the Pinkerton Girl, which opens early in August. J. MAXWELL BREERS.

ALBANY.—HARMANUS BEECKER HALL (Sam S. Shubert and Lee Shubert, lessees; F. Ray Comstock, mgr.): The Snow Stock co. for the tenth week 19-24 gave a highly creditable

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presentation of In the Bishop's Carriage, which drew large audiences, very enthusiastic in their appreciation of the excellent work of Lucille Mravlak, Mortimer Snow, J. M. Holicky and Edwin A. Fowler. The Snow co. close their engagement 29-31 with The Man from Mexico. ——ITEM: James H. Rhodes, of the Empire, left 19 for a few weeks' fishing at Wreckland, L. I. He will be the guest of William Rightmyer. Before leaving town Mr. Rhodes closed a contract with the Valentine Company, of Atlantic City, N. J., for a most elaborate and unique electric sign, which will surpass anything in that line yet seen here.

GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): The Wieting Stock co. closed 19-24 a season successful in every way, with The Little Minister and Raffles as attractions; Helen Grayce, Willard Blackmore, J. Sydney Macy, Edmond Abbey, William Webb, and other favorites were welcomed and responded with excellent portrayals. E. A. BRIDGMAN.

BINGHAMTON.—ARMORY THEATRE (R. M. Hart, mgr.): Armory Theatre Stock co. (Harry McCormack, mgr.): A success was offered by the Armory Theatre management in the form of Homer Lind, the operatic star and actor, 19-24, to big business. Mr. Lind has an excellent vehicle in Baron Rudolph and his singing is far superior to any that has been heard in the Armory. Mr. Robards has an excellent role and, as usual, does justice to it. Messrs. Wallace, Clemet and Devitt and Mr. Hyde are good in their respective parts. Miss Dow well portrays the role as Weigand's wife, Miss Bick as Nellie Dashwood is excellent, and Mildred Johnson is very clever as Geraldine. This young woman has an excellent future before her and is slated for one of the Old Kentucky cos., under Litt and Dingwall, for the Fall season.

BAY SHORE.—CARLETON OPERA HOUSE: Trohern Stock co. in At the Old Cross Roads. Jessie Mae Hall as Annabelle Thornton, introduced Al Trohern's popular ballad, "Under Southern Skies," during the action of the play and received good applause, as is always the case. Evelyn Foster in Purepa, an octoroon, did fine emotional work and was much appreciated.——ITEM: Return of Harry Coleman in songs and stories. Mr. Coleman is very popular with Trohern houses.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Empire Theatre Stock co. in The Belle of Richmond. Earl Burgess co. Aug. 1-6.——ITEM: The Earl Burgess co. is organizing here and holding rehearsals for their opening Aug. 1.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lamberg, mgr.): Chicago Stock co. in Fellow Workmen 19-21 to good business. The Octoroon 22-24. The Missourines 26-28. The Lost Trail 29-31.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): 19-24. Dark.

NORTH DAKOTA.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.). G. Herbert Perry presented Reuben and His Sweetheart 16, to light but well pleased attendance. Those who took parts with Mr. Perry were D. H. Henderson, J. McDonough, Dan Malloy, H. L. Colborne, H. V. Rider, Jenie V. Perry, Hazel Corinne and Jane Carlton.

BISMARCK.—ATHENEUM (E. H. L. Vesperman, mgr.): Dark.——GEM THEATRE (A. Hirsch, mgr): Harrardo in sketch, Musician and the Little Lady; Snowie Marbelle, the comedienne, 11-18; good business; pleased.

OHIO.

PORTSMOUTH.—MILLBROOK CASINO (Arthur Berthelet, mgr.): Mrs. Temple's Telegram 19-24 pleased large audiences. Alabama 26-31.——ITEMS: The Millbrook Casino is doing far better this season than any previous one, and Manager Berthelet is very proud over his success in selecting a paying co. for this popular little playhouse. The Millbrook Stock co. includes Walter P. Richardson, Arthur Berthelet, Charles Clark, Roy Gordon, Rexde Rossell, Elizabeth DeWitt, Edna Marshall, Leone Ball and Catherine Campbell.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co., with Alice Kennedy (indefinite) continue to draw large houses. Performances very satisfactory in The Railroad King 16-17, Polly Primrose 19-20, Tempest and Sunshine 21-22. ——ITEM: Miss Kennedy has won the hearts of the Piqua public by her charming ways, both on and off the stage.

EAST LIVERPOOL.—LYRIC (W. B. Dillingham, mgr.): Closed for season. Making some improvements, including new balcony.——ITEMS: Walter Williams attended the stage hands' convention at Springfield, O.—George Bratt and Harry Kunkle represented the East Liverpool T. M. A. Lodge at the Minneapolis convention.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, mgrs.): Dark 12-17. Mulelli Brothers' Repertoire co. (under canvas) 19-24.

LIMA.—UNDER CANVAS: The Murray-Mack co. 19-24 to good business.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Innes' Orchestral Band 15 pleased fair house. Beryl Hope in Three Weeks 16 played to fair business; good co.——ITEM: Cherry Fair, local, drew large crowds 8-10.

MEDFORD.—OPERA HOUSE (Charles D. Haselbrigg, mgr.): Beryl Hope in Three Weeks 13 pleased fair house.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): Divorcons 19-24. The part of Cyclenie fitted Blanche Shirley and she fully deserved the numerous curtain calls she received. Her acting has made her a decided favorite here; Robert Wayne as Prunelles was excellent; Isabelle Sherman as Madam De Brionne, John Ravold as Adhemar and Forrest Seabury as Giuseppe merit special mention. The other parts were all well played. The scenery and stage settings were excellent. The illustrated songs by Dorothy Vaughan grow in favor and are heartily encored. The Boys of Co. B 26-31.——ITEM: A representative of the Shuberts has been in Scranton, Pa., looking for a playhouse to be added to their circuit. Overtures were made for the Lyceum, but no agreement could be reached. He is now looking for sites suitable for the erection of a Shubert Theatre.

TITUSVILLE.—TITUSVILLE OPERA HOUSE: The management of this theatre has changed hands. Harry Gerson, who has been the popular manager for the past five seasons, has retired, and will be succeeded by J. Ruppersburg, an old time theatrical man, who will devote his best time and attention to the opera house. The bookings, which have been under the Reis Circuit for the past season, will be independent, and Mr Ruppersburg will be pleased to hear from all first class attractions desiring time in Titusville.

RENOVO.—THEATRE (Schreck and McFadden, lessees and mgrs.): Fantasia 16-20 (local talent), under the personal direction of Mr. and Mrs. V. J. Erhart, and was the best local talent production ever staged in Renovo. The production was composed principally of musical numbers, selections from various operas. Mrs. A. M. Smead and Maude Lau as the premier end women were exceptionally good, and pleased large attendance.

WILKES-BARRE.—POLI THEATRE (W. D. Nealand, mgr.): Poli Stock co. in Charley's Aunt 19-26; excellent; good business. Madame Sans Gene 26-31.——ITEM: Arrangements have this week been concluded whereby the Shuberts become the lessees of the Nesbitt Theatre and Grand Opera House in this city. In the future the Nesbitt will be the repertoire house, and the Grand will have the higher class one-night attractions.

WILLIAMSPORT.—VALLAMONT PAVILION (Wm. H. Amer, mgr.): Clara Turner co. 16-17 in The Other Woman, and 19-21 in Divorcons or Let Us Divorce to fair-sized and appreciative audiences. Miss Turner is making many friends here; her co. is strong and plays nicely staged; The Richest Girl in Town 22-24.

BROWNSVILLE.—GRAND OPERA HOUSE (Ray Rush, mgr.): The Rush Stock co. presented Sunset Miners 15-17, and East Lynne 19-21 to capacity business.——ITEMS: Charles Kendall, Joseph Ryster and Leon D. Kent made decided hits, and Katherine Strong and E. E. Corwin, home talent, did good work.

TARENTUM.—NEW STAR (J. R. Boyd, mgr.): 12-17: Phillips and Bergen in stock, Joseph Lewis, songs, and pictures pleased good houses.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Dark 12-17.

TENNESSEE.

KNOXVILLE.—PARK (Jewell Kelley, mgr.): Opened to big business with Jewell Kelley Stock co. in The Klu-Klux-Klan 19-24.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Lee Wise, mgr.): Page Stock co in Lady Audley's Secret 19-24 to good business; The Circus Girl 26-31. The co. closes Aug. 5.——COLONIAL (E. F. Lyons, mgr.): Whitman Brothers, Cox and Boyd, Dave Caston and moving pictures 19-24 to big business.

WISCONSIN.

RACINE.—RACINE THEATRE (Central States Theatre Co., owners; W. K. Armstrong, mgr.): House closed until Aug. 15 and being renovated and redecorated.——BIJOU THEATRE (Campbell and Danforth, owners; F. B. Stafford, mgr.): Bill 19-26 comprises: The Sexton's Dream, William West and Beulah Benton, Summers and Horn, Anna McLean, Harry Barmstein, moving pictures.——ITEM: The Sexton's Dream in Old Trinity Church is beautiful.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Goodman and Bachelder's Stock 19-24 playing Moths, with Marguerite Snow featured; very good business; The Little Gray Lady 26-31.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Theodore H. Bird and the Moncton (N. B.) Dramatic Club in The Doctor's Private Secretary drew a good house 19; creditable performances. The co. included Arthur E. Barton, George N. Palmer, Percy Dickson, Fred Forbes, Mrs. F. A. Taylor, Jeanette Henderson and Jean Crandall.——NOTE: George Driscoll, formerly of St. John, has been appointed assis-

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tant manager of the Bennett theatrical enterprise and will have charge of the Bennett theatres in Canada.

TORONTO, ONT.—THE ROYAL ALEXANDRIA, THE PRINCESS, and THE GRAND THEATRES are now closed until the season reopens. The MAJESTIC and STAR are running legit. vaudeville and motion pictures, while SHEA'S and the GAIETY are also dark for the next few weeks.——ITEM: Operations have already been commenced on Shea's new theatre, and present appearances promise the result to be one of the finest and most modern vaudeville houses in Canada.

MONCTON, N. B.—GRAND OPERA HOUSE (Cerrie and Winter, mgrs.): Daniel Ryan in L'Habitant and Dr. Jekyll and Mr. Hyde 19-20, to only fair business; St. John Amateurs in Miss Hersey from Jersey 21; moving pictures 22-24.——DAVIDSON'S THEATRE (W. S. Davidson, mgr.): Vaudeville and pictures to full houses.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Andrews, Grace, Isabell O'M. Ashley, Ardis Ailsworth, Louis Alexander, Mabelle Adams.

Barry, Eleanor, Mrs. G. M. Belden, Mabell Brownell, Amelia Barison, Alice M. Baxter, Jessie Busby, Edith Buell, Blanche Brooks, Beatrice Bertram, Mrs. Barney Bernard, Mildred E. Barry, Alice I. Beebe, Frankie Bailey, Mary Boland, Annie M. Berlin, Jane Busby, Myra C. Brooks, Elizabeth Brice, Carrie Bowman, Madaline Bessey, Ruby R. Brooks, Ruby Bridges, Elizabeth Bruce, Belle Barchus, Mazie Beban, Blanche Bayliss.

Carthey, Lillian, Maude Cleveland, Florence Craig, Mrs. Louis Chevalier, Ella Cameron, Charlotte Crane, Dorothy Chester, Mrs. W. H. Carter, Zaira Carson, Eloise M. Clements, Cleo Carew, Gertrude Clemens, Frances Cero, Dixie Compton.

Davis, May, Dorothy Daly, Florence Davis, Dollie Davis, Maud Dickerson, Sarah Dwyer, Lillian Day, Brownie DuMont, Dorothy Donnelly, Gertrude Dalton, Louise De Foggie, Miss J. F. Dawson, Evelyen Dunsmore, Elsie J. Delmar, Mrs. Corado Danielson, Marsery Dow.

Elliott, Maud, Connie Edise.

Fay, Margaret, Minnie Fuller, Mrs. Maurice Freeman, Mabel F. Frost, Mrs. W. C. Fields, Willemina, Francis, Clare Fisher, Myrtle Fisher, Beth Franklyn, Brenda Fowler.

Gray, Georgia, Lisette Greatwood, Dalia Gane, Evelyn Gratton, Eva Glass, Jane Gordon, Laura F. Greene, Gillette Sisters, Marie Gower, Howard, Vivian, Anna Heritage, Beatrice Hereford, Alice Haynes, Irene Hobson, Minerva Hall, Mary Hall, Mary Howes, Louise C. Hale, Bertha Hert, Hazel Herbert, Mary Hampton, Etta Hart, Miss H. Hawthorne, Maud Hosford, Nellie House, Mrs. J. W. Howard, Flossie Hope, Leslie Holdsworth, Charlotte Henna, May B. Hurst.

Iversin, Anders, Mrs.

Johnson, Minnie, Katherine Jamesson.

Krull, Clare, Esther Kean, Paula Kean, Adelaide Keim, Bertha Kellogg, Eileen Kearny, Daisy King.

Leopel, Grace, Mme. Leon, Minnie Lee, Eleanor Lawson, Marion Langdon, Lora Lieb, Emily Lytton, Irene Leroy, Edna Luby, Nellie Lytton, Reba Lasby.

Moore, Helen J., Thekla Morton, Ethel Morton, Florence May, Norma Mitchell, Emma Maihale, Diva Marois, Nina Morris, Dorothy Morton, Bitta Mayoun, Florrie Mace, Anna F. Molloy, Mabelle Moyles, Devora May, Gertrude R. Morrell, Blanche Martin, Ethel May, Margaret Moore, Mabel Morton, Etta Mahr, Claire MacDowell, Emilie McCormack, Sally C. McKee.

Nard, Ethel Mal, Marie Naskow, Mrs. Hale Norcross.

Oakfore, Leonore, Ethel Orr.

Potter, Pauline, Mrs. Arthur J. Price, Pauline Paull, Leslie Preston, Lydia Powell.

Randolph, Louise, Julia Reagon, Mrs. Leonard Rowe, Adele Roberts, Esther Rutland, Lilla Russell, Reine Raymond, Gay Rhea, Emily Rigi, Mrs. Geo. Roberts, Millie Ryan, Claudia Rogers, Isabel Reter, Peggy Reynolds, Reading Sisters.

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Taylor, Margie A., Clara Throop, Leona Thurber, Maud Turner, Jane Tyrell, Dallas Tyler, Eva Taylor, Ethel Trevor.

Vaughn, Frances, Miss M. Vaux, Eva Vincent.

Wellington, Myrtle, Georgia Waldron, Evelyn Wielding, Elsie Williams, Georgia Wilson, Katherine Walsh, Josephine Whittell, Annabelle Whitford, Ida Winter, Affie Warner, Norma Wood, Maurice Wood, Bessie Wynne.

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Ellis, Dave, Elwyn Eaton, Henry Ellsworth.

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Harris, Frederic B., Raymond Hubbell, Rogers Howard, Ben Higgins, Austin, Huhn, Will A. Howell, Frank Holmes, Ross H. Harper, Henry Hodge, Jos. W. Herbert, L. J. Hall, Charles Halton, Harrison Hunter, Fred Hanson, Ed M. Hughes, H. B. Hadfield, Geo. B. Hunt, Mel Hunt, J. Ali Hall, Robt. F. Haines.

Johnson, R. J., Alf. E. James, Willard Jarvis, Fred A. Johnson, Vic Jossenburger.

Kenyon, Chas., Jos. M. King, Frank T. Klintsing, Chas. Kent, Almon Knowles, Percy Kley, Jas Kilday, Frank J. Kirke, Rex L. Kingdon.

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Mills, Will E., Sam C. Morris, Clayton Mackhem, Chas. B. Marvin, Chas. H. Marlen, Law Miller, T. H. Marable, T. H. Murray, Wm. L. Mechan, Frank Mayne, Tim Murphy, Lawrence Marston, Geo. W. Monroe, Jas A. Marcus, C. G. Miller, Harry C. Middleton, Maxfield Moree, Tommy Mead, W. Jeff. Murphy, Stanley Mortimer, Cecil Magnus, Monroe and Mack, Augustin MacHugh, John Mack, Wm. Macauley, John P. McGraw, Jr., Julius McVicker, H. B. McClain.

Neaman, C. E., Hale Norcross (telegram), Wilhelm Neavell, Walter D. Nealand.

O'Brien, Neil, Ross D. O'Neal, Francis X. T. Owens.

Place, Desmond S., W. H. Post, Harry Perkins, Renata Pennati, Thos. Prior, Geo. Peiser, Arthur K. Pearson, Louis Powers, Eugene M. Peters, Al Phillips, Jas. F. Peck, Hal E. Parker, Hempstead-Prince.

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Sheridan, Frank, Max L. Sharp, Al. Sherman, F. Brewster Smith, Jno. Stapleton, Chas. Sanford, Maurice Silken, Odo Shaff, H. A. Sinclair, Leroy R. Sumner, Carlisle Shelby, Geo. Sylvester, W. B. Smith, Francis F. Sagerson, Geo. E. Spencer, Chas. F. Seman, W. Barston Smith, Alf. Swenson, Jack Stanley.

Thompson, Rich'd, Byron Tyman, Edward Troutman, T. L. Trexler, H. W. Tucker, Halbett Thompson, Chas. Tisdale.

Van Horn, Robt., Chas. A. Von, Edward Van Sloan, Chas. Van Dyne.

Wigley, Harry, Eugene F. Wilson, Harry White, Chas. Weehley, Eugene West, Jos. Wilkes, Joe Wilson, A. R. Wilber, Phillip Watson, Geo. W. Ward, Ernest Warde, Leroy Wood, Chas. Wagner, R. J. Whitaker, Ward Bros.

Yorke, Gustave, Jas. Young, Jas. F. Young, Roy Youngman.

REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Harry S. Shelden, Ernest Francenl, Sidney McCardy, F. A. Demperet, Franklyn Whitman, M. J. Faust, Jas. Corte, Frank Rowan, Chas. Rowan.

VAUDEVILLE JOTTINGS.

The Onaip, Inc., has sued F. L. Bryzinsky, endeavoring to secure an injunction against Mr. Bryzinsky from continuing the trick piano act under that name, claiming that Bryzinsky had sold the patent therefor to this company. The defense is that the present act is different from the one sold to the Onaip Company.

The Four Dancing Lubins have concluded a successful engagement of thirty-two weeks over United time. They will rest during the summer at their home in Philadelphia, Pa.

Toronto, Ont., is to have a series of dance productions this coming season in addition to the musical offerings given at Massey Hall. Leonora Duncan and Lois Fuller are to be among the exponents of the art of terpsichore who will entertain the Canadian public. It is announced, however, that no Salome or similar dances will be tolerated.

The Empire Comedy Four will sail for Europe in October, opening at the Wintergarten, Berlin, Nov. 1. They will afterward appear in St. Petersburg, Copenhagen, Amsterdam, Paris and London; with a tour of the English provinces to follow.

Columbus, O., is feeling the vaudeville war in no small way. Keith's is booked by the United people; the Colonial by William Morris, Inc.; the Southern by James and Murphy; while Indianola Park is booked by the United offices, and the Columbus looks to Gus Sun for its acts.

Moor and Harrison are now offering "If I Had a Thousand Lives to Live" and the well-known bass song, "When the Bell in the Lighthouse Rings Ding, Dong." Miss Harrison is singing "If the Wind Had Only Blown the Other Way."

A new female impersonator has appeared. He is J. R. Gomez, who bills himself as "Emaline." He made his first appearance in New York City a few weeks ago, singing: "I Am Longing for Some One to Love Me," "La-La! Oo-La-La-La," and "If the Wind Had Only Blown the Other Way."

Lohse and Sterling are resting at Alexandria Bay, St. Lawrence River.

Alice May sailed for New York by the steamship "Majestic" on Wednesday, July 21, to join Hal Godfrey, whom she will support in his repertory of sketches throughout America. Before she came to England Miss May was held to be one of the most popular soubrettes in Australia. More recently she has distinguished herself in a protean sketch from her own pen.

Mr. and Mrs. George W. Hussey have just closed a tour of ninety-eight weeks of vaudeville. They will present a new ventriloquial musical entertainment next season.

Joe Wood is in line with a "monk" act. He has secured another almost human simian whom he calls "Consuline." The act will be shown at White Plains, N. Y., this week.

Lottie West Symonds, who is summering at her home in Urbana, Ohio, has signed with McFadden's Flats for next season, and will leave for New York to begin rehearsals shortly.

Annie Abbott, "the Georgia Magnet," reported to the police of Philadelphia recently that she had been robbed of over $2,000 worth of jewelry which she had in her home in North Creighton Street, of that city. The announcement of the theft led to a story that Miss Abbott had during the past few years brought over $80,000 worth of jewelry into the country, on which, it is alleged, she paid no duty, but tipped the customs inspectors. It was reported that an investigation on the part of the Government officials may follow.

Louis J. Beck, the press representative of the Columbia Theatre over in Brooklyn since its opening under its present management, will serve in that same capacity the coming season, having declined other proposals in order to remain with the Mark and Stone co.

The Rosleys will hereafter be known as the Rosley Four, Victor and Florrie, their two children, made their first appearance in the act at the Antique, Watertown, N. Y., July 10. The children sang "When I Get Back to Bonnie Scotland" very pleasingly and their dancing was excellent. The act is much improved by their addition.

Work is being pushed rapidly on the new vaudeville house at La Crosse, Wis., and it is hoped that it will be opened Oct. 1.

Daisy Harcourt was slightly injured on last Saturday night, July 24, by being thrown from a taxicab at Broadway and Thirty-ninth street. The cab collided with a southbound surface car and the English actress was thrown out, skinning her face and bruising her left side and hip. She refused to make any complaint against the company or the chauffeur.

Chief Deep Sky, an Indian now with the Wild West Show playing at Palisades Park, announced that he would marry Adele Rowland, a nineteen year old American girl, at the newsboys' benefit at the Polo Grounds on last Monday afternoon.

Edward S. Abeles has been signed by E. F. Albee for a vaudeville tour, the first New York engagement being at the Fifth Avenue the week of Aug. 2 in a sketch called Self-Defense.

Yvonne Lamor, an English music hall singer, has been signed by E. F. Albee for a tour over United time, beginning Aug. 2 at the Fifth Avenue.

Marie Cahill lost her suit against Charles K. Harris relating to the song, "I Hear a Woodpecker Knocking at My Family Tree." Miss Cahill maintained that the song was an infringement on "The Arab Love Song," and sued for an injunction preventing the Harris publishing firm from selling the song. Supreme Court Justice Bischoff on last Wednesday, however, denied the motion, holding that the songs are alike, but that it is a case for the Federal courts to settle.

Joseph Carr is now house manager at the Dewey, having been in charge since last Tuesday, July 20.

IN CIRCUS ARENAS.

Notes and News of the Many Tented Shows Here and There.

Car No. 1 of the Barnum and Bailey Show was at Elgin, Ill., July 10, in charge of Frank Estes, and Elgin and surrounding country was billed for July 31. The circus makes a Sunday run to Kalamazoo, Mich., will show there Aug. 2. This can lay over in Chicago, Sunday, July 11, giving the boys an opportunity to visit the Buffalo Bill and Pawnee Bill shows that afternoon.

Colonel Francis Ferari Carnival co., headed by the Colonel Francis Ferari Trained Wild Animal Arena and Jungle, opened to big business at the circus grounds on upper Glen Street, Glens Falls, N. Y., 19-24. The pay attractions were headed by the Colonel Francis Ferari Trained Wild Animal Arena and Jungle, Darling's Dog, Pony and Monkey Circus, Peerless Mamie, Beautiful Orient, Katzenjammer Kastle, The House of Pranks, Musee of World's Wonders, Crystal Maze, Grand Palace of Illusions, Bijou Grand. The free attractions were Great Bertini and Automobile Loop the Loop, which are all worthy of mention. A noticeable feature is the cleanliness of all the attractions. Darling's Dog, Pony and Monkey Circus closes here and goes to Luna Park for an indefinite engagement.

The Ringling Brothers' Circus was the headline attraction in local amusement circles, Kansas City, Mo., and two performances July 19 before capacity crowds. As this was the first big circus of the season for this city, both parade and performances attracted more than the usual interest, and the exhibition had many new features, especially the aerial trapese work, which was nothing short of marvelous. An act which also pleased was the tight and slack wire turn of Robedilla, the Mexican. The menagerie and side shows were generously patronized.

The Buffalo Bill's Wild West and Pawnee Bill's Far East delighted two immense throngs July 20 at Beloit, Wis. The Cosmopolitan Carnival company held forth on our main streets 19-24. Business good.

The Sells-Floto Circus showed at Rhinelander, Wis., June 30.

The Ringling Brothers' Shows exhibited at Kearney, Neb., July 24.

Hagenbeck and Wallace Circus appeared at Boise City, Ida., July 21.

The Osterling Carnival company, under auspices of the Independent Fire Company, attracted good business July 19-24.

Gentry Brothers' dog and pony shows played to big business at Spokane, Wash., giving four performances 16-17.

The Barnum and Bailey Show is heavily billed for Elgin, Ill., 31.

The Norris and Rowe Circus will appear at St. John, N. B., Aug. 18.

The Ringling Circus is having considerable trouble with the Denver, Colo., city officials in the matter of showing there 26, but Alf T. Ringling and others in charge stated while at Kansas City that the performances will undoubtedly be given as announced. The city administration desires to revoke their license already given, and paid for by the show people, because, so they claim, the Ringlings have posted their bills over those of the Wallace-Hagenbeck Shows several weeks ago. It is said by the Ringlings that the trouble was started by H. H. Tammen, owner of the Denver Post and part owner of the Sells-Floto Shows, in his desire to keep the Ringling aggregation out of Denver. The Ringling attorney is now on the ground, and expects to have the matter sufficiently cleared up so that the performances may be given as scheduled. It is said, however, that the street parade will probably have to be omitted.

The Smith Carnival Company, under the auspices of the Eagle Lodge, presented their eight shows under canvas on the streets of Bucyrus, O., 19-24.

The Sells-Floto Circus showed at Bismarck, N. D., July 20.

The Norris and Rowe Circus showed at Sault Ste. Marie, Mich., July 19. Weather fine and tent filled at afternoon and evening performances.

The spacious tents of Barnum-Bailey were crowded at both performances July 13 and an excellent performance was given at Omaha, Neb.

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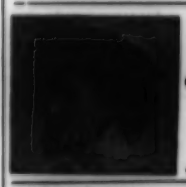

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